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THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

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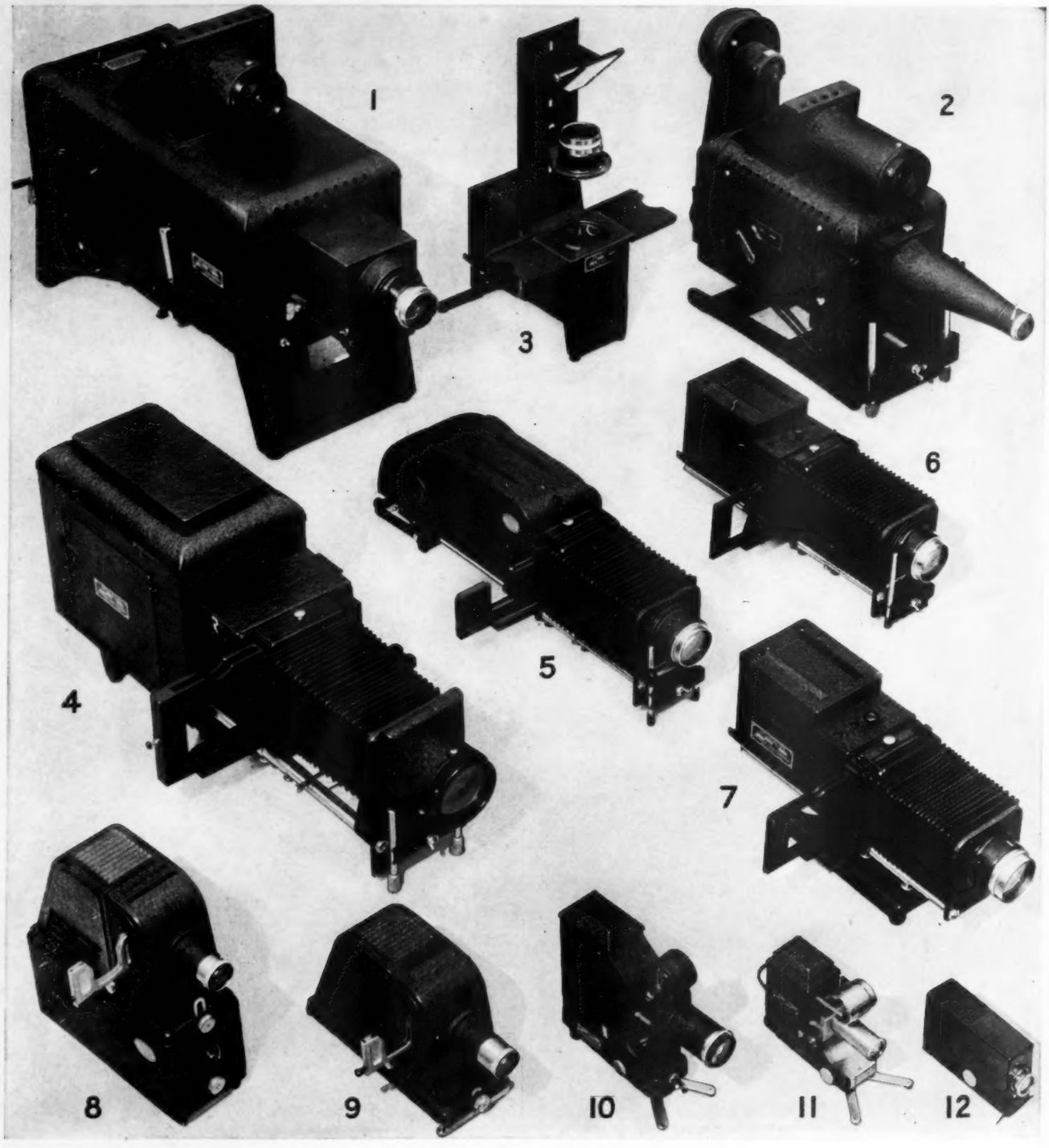

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Contents

Cover Picture—"San Isabel Forest, Rocky Mountains"
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Diversitorials 226

Trends ..... W. W. Whittinghill 227

How Visual Instruction Functions at East High ..... William S. Green, Jr. 228

Of Lantern Slides and Me ..... John B. MacHarg 231

How One Junior High School Got Movies ..... Emery Asbury 233

Motion Pictures—Not For Theatres ..... Arthur Edwin Krows 235

The Second Midwestern Forum on Visual Teaching Aids 239

The Literature in Visual Instruction—A Monthly Digest ..... Conducted by Etta Schneider 243

Among the Producers 244

Among Ourselves—Notes from and by The Department of Visual Instruction ..... Conducted by Charles F. Hoban, Jr. 245

School-Made Motion Pictures ..... Conducted by Hardy R. Finch 248

The Federal Film ..... Edited by Arch A. Mercey 250

Visual Aids at the American Association for the Advancement of Science ..... Roy Wenger 252

In and For the Classroom ..... Conducted by Wilber Emmert 254

Summer Courses in Visual and Audio-Visual Instruction, 1940 255

News and Notes ..... Conducted by Josephine Hoffman 258

Current Film News 264

Film Estimates 266

Here They Are! A Trade Directory for the Visual Field 268

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A KEYSTONE Editorial

for the end of the School Year

The Keystone View Company, during the fifty years of its history, has consistently striven to merit and secure a permanent place in educational procedures through an effort to make honest contributions to educational needs. We should like to call the particular attention of educators to the following aspects of our work, which have been given our consistent and careful attention.

Photography

Keystone stereographs are necessarily produced from original negatives made with third-dimension cameras. This fact has required that stereoscopic operators go to all parts of the earth to secure Keystone's marvelous library of third-dimension negatives.

In a similar manner our lantern-slide units provided for teaching are for the most part based on such original photography. It is our belief that no lantern slide copied from an inferior half tone in a textbook or from an inferior photographic negative is worth its cost, no matter how low the price may be.

Although we have more than a million original negatives in our editorial files, we are constantly adding to this number in an effort to keep the files up to date. During the past school year more than 2,000 such negatives have been made in South America alone.

Editorial Service

The Keystone View Company long ago came to the conclusion that educators in general demanded something more than stereographs and lantern slides. They demanded notes and source materials, based on units of pictures furnished, that would give the teachers something more than mere pictures with which to work. This editorial service has done much to help leaders in the field of visual instruction divert teachers from the idea and habit of using lantern slides as picture shows, and bring them to a realization of the teaching possibilities implied.

Research

The Keystone View Company maintains a Department of Research, which is always working to improve Keystone products and make them fit more nearly into the needs of users. We are proud of the part this department has played in making our handmade-lantern-slide materials the finest and most usable that are offered. In a similar manner every item we manufacture and sell is being examined daily as a result of suggestions that may have come to us from our employees, from our salesmen, or from educators in general.

We believe that teachers and leaders in the field of visual instruction deserve the best that can be made. The Keystone View Company is doing the utmost to fulfill these requirements in so far as they may be applied to the use of stereographs and lantern slides. We appreciate the helpfulness and consideration of educators everywhere, and we trust that we may continue to merit and to have this fine cooperation.

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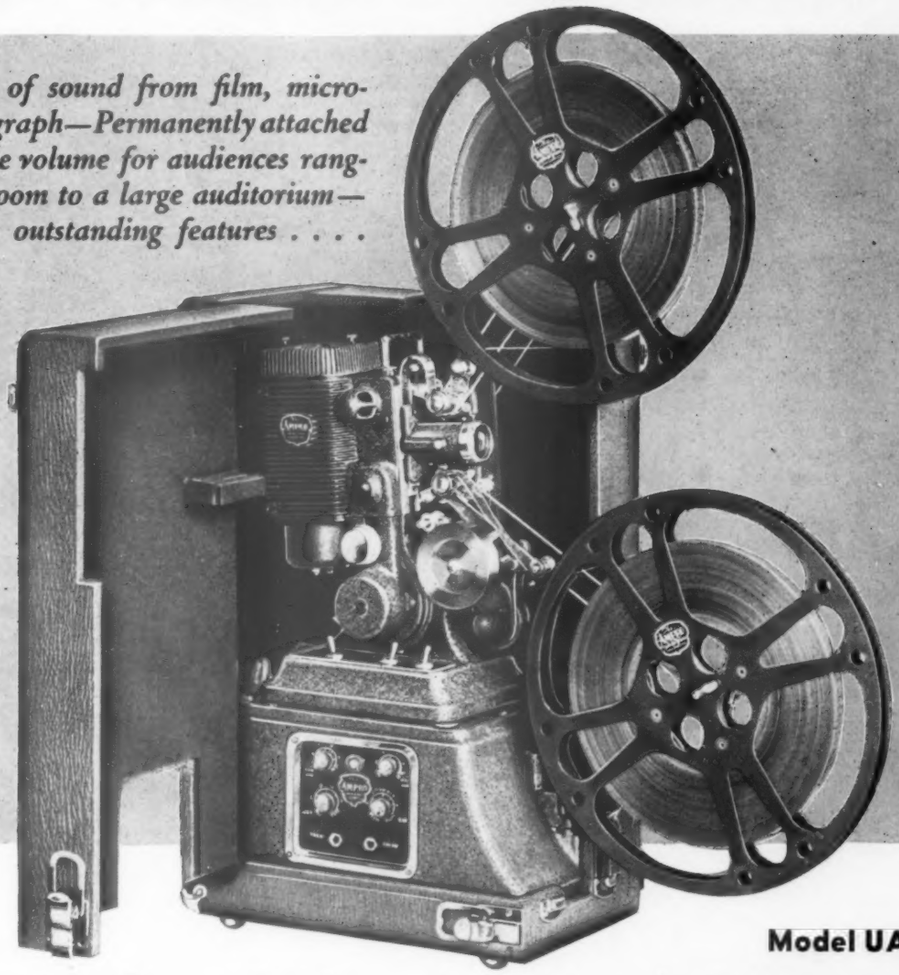

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Diversitorials

The National Film Evaluation Project

THE "First Listing" of the Project's Judging Committee is in print and a copy has gone forward to every Committee member. (Extra copies are available for other teachers interested in joining the work, but not for general circulation). It carries names of every judge officially on the Committee as of June 1st, 1940, together with descriptive data on the Project from which we quote briefly below:

"The significant achievements of the Project in its first year may be summarized as follows: More than 605 Judges in 36 States have individually evaluated 1807 different educational films after actual use with classes. Our files contain from 1 to 42 cards on each of the 1807. At the start, the monthly return of cards was by scores, then by hundreds, finally by thousands. . . . This is not only gratifying but impressive. The consensus of teacher evaluation derivable from these multiple judgments should be the most reliable evaluation ever made. . . . Results can begin shortly to be made available to the field as 'Evaluation Supplements' to '1001 Films.'"

The success of the Evaluation Project, however, increases the clerical load of the magazine staff. Most regrettably, therefore, as the Film Evaluations make greater demands on our time, the Film Estimates must be modified accordingly. Our attention to theatrical films must diminish in favor of educational films, since the latter are specifically within our field of "school" rather than "theatre." Further announcement regarding the Film Estimates will be made in the fall.

The "Zone" Plan for the D.V.I.

IN our December issue (1939) we devoted a page to a "zonal" plan for the Department of Visual Instruction of the N E A, aimed at increasing membership to a worthy figure. The suggestion met enthusiastic response and confidence was expressed that it would be seriously considered at the Milwaukee meeting. Regrettably, we have no news of such action being contemplated. Nevertheless, we want to repeat here our faith in the idea and offer a few more specific details for such a zonal organization.

Instead of the "five zones" proposed first we would now say "ten"—three of six States each, four of five, two of four, and one of two, as follows:

Zone I	Connecticut, Maine, Mass., N. H., R. I., Vermont
Zone II	Delaware, Maryland, N. J., N. Y., Penn., Virginia
Zone III	Alabama, Florida, Georgia, N. C., S. C., Tennessee
Zone IV	Indiana, Kentucky, Michigan, Ohio, West Virginia
Zone V	Illinois, Iowa, Missouri, Wisconsin
Zone VI	Arkansas, Louisiana, Mississippi, Oklahoma, Texas
Zone VII	Minnesota, Nebraska, N. D., S. D., Wyoming
Zone VIII	Arizona, Colorado, Kansas, New Mexico, Utah
Zone IX	Idaho, Montana, Oregon, Washington
Zone X	California, Nevada

The plan puts every teacher in the country within travel distance—a few hundred miles at most—of an annual Zone meeting of the D V I. It will be noted that each zone includes one or more States particularly active in visual instruction. At the start, one of these States would doubtless lead in development of the Zone, might furnish the first elective officers, the zone headquarters, and the location of the first "official annual meeting of the D V I" for its Zone. The business session of this meeting would elect Zonal Officers for the following year, and appoint place and date for the next annual meeting.

The chief executive officer of each Zone would be one of ten "Regional Vice-Presidents of the D V I." He, with his local Secretary-Treasurer, would be responsible for the zonal membership campaign, for zonal meetings, and for supplying to National Headquarters full data on zonal activities, together with outstanding papers delivered at zonal meetings, for regular publication in the official magazine *going to every member* in *every Zone*. For such work the Zone would have at its disposal a substantial portion of its membership fees, as determined by the National Organization.

Judging from present achievements by local groups and branches in the visual field, the ten Zones might average a membership of 400, which would mean 4000 D V I members, or about eight times the present membership! The financial picture would be greatly changed for the better. Free from membership-campaign costs, the National Headquarters could function easily on 25 cents out of each membership fee ($1000 instead of the present $500) and allow the Zones $1.00 per member to keep zonal meetings and membership campaigns effective. With real growth of this kind it would soon be possible to realize that long-dreamed-of and highly desirable end—a permanent National Secretary on a salary basis, who would also serve as liason officer for the Zones.

"Movie" and "Still" Together

LET us put our first and most earnest emphasis where it belongs, upon the educational motion picture. In the extensive family of visual aids it holds and will always hold a conspicuous and commanding place for thoroughly sound reasons. Physical "movement" is the fundamental manifestation of all life and living. Mental "movement" is equally real in a series of events, a continuity of behavior, a succession of cause and effect. "Motion" therefore is inevitably, essentially and dominantly a chief component in the contents of an educational film. Since only the film can show this all-pervasive, all-important element of motion in practically all learning concepts, nothing can disturb or even threaten the motion picture's preeminence and permanence in the field of visual teaching.

Evidently, however, the field does not mean to lose the teaching power of the "still picture" in its proper functioning. Standard size stereopticon slide sales not only "hold up" but are increasing in many quarters. Big plans are afoot in the realm of 2" by 2" slides for schools. Film-strip projection in classrooms is making unmistakable progress. More teachers than ever before are shooting "color" with miniature cameras for their own collections of teaching material. Stereoscopic projection on the classroom screen is in early prospect from more than one source.

All this is as it should be, according to our credo. For years past the general practice in writings, speeches, lectures, and even in whole programs of visual instruction meetings—authored often by outstanding figures in the field—has been to open with familiar platitude, "All visual aids are valuable, of course," and then devote the remaining 99% of the time to "films."

The fundamental facts are still there: The eye cannot see motion but loves it; it can see but one focal point at a time of any object; it can see the whole object only by repeated eye-fixations all over it; the focal point must be still, or be kept still by eye-movement accurately synchonized with the moving point; mere seeing can give no memory without time for mental reaction to what is seen; seeing can be instantaneous, but learning cannot be. Some day expert research will go after these deeper questions, prove the answers, and gradually convince the teaching field that it is needless waste of time and effort for pupils to try to learn anything but movement from a moving picture. The eye loves the kinetic, and for it will joyously neglect the static. The solemn advice so often given "to show a film over and over again" is merely confirmation of the above.

Some day we expect to see every educational film accompanied by slides—perhaps one, perhaps five, perhaps ten—from stills made when the film was produced. *First the slides* . . . while the class thoroughly learns in a few minutes every detail pertinent to the subject and is then ready to "see it move." *Then the film* . . . when the class is utterly free to concentrate wholly on the motion, with static elements already learned. Finally for follow-up and review, *the slides again* . . . to serve magically as a catalyst to precipitate a re-living, full recall, eager discussion of all that occurred in the film. For economy and efficiency in the learning process, why not the above? Why show a film "over and over" to accomplish less in more time? When "movies" for the classroom are regularly supplied with their own "stills," we shall be getting close to 100% value from our educational films. N.L.G.

TRENDS

Present trends presumably would indicate progress better or worse than the program of the past, comparable to the present program, or progress with future positive potentiality.

W. W. WHITTINGHILL
Director of Visual and Radio Education
Detroit, Michigan, Schools

EVERYONE may remember the time, either by personal experience or through observations, when instruction was presented to students in accordance with the hands of the clock and page numbers of a text book. People were happy, satisfied, and lived the life of the community. Throughout that entire period, some educators were able to glimpse a widening horizon of new social and economic patterns. At the same time, business, industry, commerce and allied activities were advancing toward a new era. Religious Education, Science, and Government itself were undergoing a remodernization. We thus found ourselves in a new world—a strange interlude—a new social structure in the making—which necessitated new educational policies, methods, procedures, materials and interpretations for a reconstructed curriculum from kindergarten through the university and into community life.

Research investigations directed through main avenues of instructional practices, and exploratory programs directed through many subject matter detours, have established many worthwhile devices for coping with problems in our world today. Visual and Auditory Education activities have been somewhat modernized and streamlined. Innovating practices which have been introduced into the new curriculum include these aids. We see a total picture of "educational needs of the schools"—"production of new teaching aids"—"manufacture of new equipment"—"new teacher-training courses"—many additional courses of study and textbooks, and also a new and finer type of school and community relationship.

The misuse of teaching aids may result in organized befuddlement and the price of these teaching aids may be a major item in the total cost of education. The powers of discrimination and differentiation should be developed so that we will be able to select those teaching aids which have intrinsic value and are suitable for instructional purposes. Modern teaching aids should be made available on the basis of the requirements of a modern school curriculum. Cooperation is the key for the successful production of modern teaching aids. Redecorated teaching aids may or may not be desirable. It is possible that some of the antique teaching aids might be salvaged and redecorated but they should be so labeled. To help correct this condition, it is a responsibility of the public schools to cooperate with production firms.

Many types of equipment are available for use by the schools. Some of this equipment has been manufactured recently. New models or old models with new features are on display. Schools should exercise good judgment in keeping the school equipment up to date.

The individual school may be considered as comparable to an individual unit of a large industry. The parent organization, such as the Board of Education or the industrial firm, has definite policies of administration, supervision and general operation. The individual school must work out a definite plan for effective use of teaching aids. Some of these policies are, of course, administrative and others are of the instructional type. It is quite essential that the teachers become thoroughly acquainted with all these practices. Teachers may familiarize themselves with the available teaching aids from the central library through the bulletins issued and also through the courses of study. Naturally, a coordinated plan for ordering teaching aids from central libraries must be established in each school. After these items have been carefully analyzed and organized for practical procedure, then the final division that should be included in the school plan should be a definite schedule for the use of the equipment in the building. It is possible to work out an equipment schedule so that all teachers may have the equipment approximately on the day and at the time they wish to use it, either in the classroom or the auditorium. School plans for the use of teaching aids should be a vital part of school organization.

The visualization of Radio should help to interpret the functions of radio.—Just as the nation's highways, airways and waterways link the important cities of the country—so may radio link some of the important points of the program of instruction. Radio may be considered as one of the highway tributaries of curricular roads over which some of the instructional practices may be presented. Radio programs should contribute to the enrichment of instruction. Whatever types of radio programs are used, and if radio contributes to the total program of instruction, it should be because radio does it best or in a more practical way. For example, radio programs of the Synthesis type are perhaps comparable to the rotation of crops on the farm. In visualizing the crops on the farm, one may walk from the corn field—to the wheat field—to the tobacco field—to the pasture lands and to the woodlands—and the setting would be somewhat similar to that of the subject matter areas of an instructional program. In the rotation of crops, irrigation is a part of the enrichment of the farm crop production, and radio may perform a similar function for the instructional program. The irrigation ditch, or tile within the ditch, is like the broadcast band of radio, while the water that is poured through the ditch or canal is similar to the content of a radio broadcast. One presumably enriches the field for the physical growth of plant and animal life, while the other presumably enriches the program of instruction for the mental and physical growth of the human being.—Or perhaps we should

say that one of the functions of radio may be that of curricular fertilizer.

To be effective, any program of Visual and Auditory Education must be interwoven into the present program of instruction. It is also essential that the complete teaching personnel be well-informed concerning the present day psychology and philosophy of education. It is of importance for teachers to consider and reconsider the many findings of research investigations and experiments. It is essential that the present day curriculum be properly analyzed and reconstructed at regular intervals so that the needs of the home, school and community will be properly considered, understood and served. There must be a balance maintained in the techniques of production, organization, distribution and utilization of all teaching aids. Manufacturer, producer, distributor and consumer should always cooperate.

So we march on with the time parade—present trends indicate progress and growth in the program of education for the whole child.

How Visual Instruction Functions at East High

A complete survey of the visual activities of a school-year in one of Denver's High Schools.

WILLIAM S. GREEN, JR.
East High School, Denver, Colo.

THE primary purpose of this report (small parts of which appeared in *Colorado School Journal* and *Classroom Interests*) is to give in a clear and concise manner an account of the Visual Education program of East High School for the school year 1938-39. It should give a certain perspective which may be useful in relation to future development. If it proves to be of assistance to others faced with the many problems of administering a program of visual instruction, a further useful purpose will be served.

Equipment

Motion Picture Machines (16mm): one silent projector, 500 Watt lamp; one two-case model, sound projector, 750 Watt lamp; one sound projector, with Cook three inch lens, 1000 Watt lamp.

Slide Projectors: two lantern slide projectors for standard slides, 500 Watt lamp; two combination lantern slide and opaque projectors, 500 Watt lamp; two opaque projectors, 500 Watt lamp; one lantern slide projector 16 inch lens (in booth), 1000 Watt lamp; one filmstrip projector, 200 Watt lamp (loaned to us).

Screens: three screens on tripod; one eight foot white curtain screen.

Shades: six opaque shades on individual rollers for darkening any given room.

Rewind: one 16mm rewind with a splicing outfit.

Mobile Projection Tables: three, two are wooden ones made in the manual training department, the third is made of angle iron. All three have three inch rubber tired casters.

Filmstrip Library: 61 subjects.

This equipment is all kept in one small store room which we choose to call the Visual Education office. A desk in the room, and several chairs, make it possible for the projection crew to meet there daily to make plans for the projection of films that are to be shown the next day. We have found it wise to have our equipment portable and easily mobile, by using rubber-tired wheels or casters on the legs of the projector stands. Their height is sufficient to enable the operator to work at a level with his eyes and easily project over the heads of his audience in the classroom. A lower shelf affords ample room for the speaker case, beaded screen, film cans and other accessories.

Our classrooms are equipped with tan shades which do not make the rooms very dark but this is not a serious disadvantage, especially on cloudy or dull days. The throw is short in the ordinary classroom and the powerful projection lamp makes pictures that are perfectly visible. Furthermore, in this semi-darkness the student may make any notes he desires to be used in subsequent discussion of the film lesson. When Kodachrome pictures are shown and really dark rooms are required, we have several rooms that serve well since they are equipped with opaque shades, such as the auditorium, armory and science classrooms. The average number of windows in our classrooms is six, and it is possible to install the six opaque shades in these rooms in a few moments by means of an adaptation we have devised.

Student Operators

The machines are operated almost entirely by students and the plan has certain advantages. The students are interested, learn useful skills, and render efficient service. Teachers are freed from responsibility or worry in regard to the mechanical part of the film lesson and may focus their attention on the more important matter of successfully dealing with the lesson. Operators are recruited from the student body. These are individuals who show interest and aptitude in the work. We have approximately fifteen or more who are available during the school day. There are seven periods in the school day and operators are chosen so that they may run pictures at a time they would normally have a study hall. During the "home room period" the ten regular operators meet in the Visual Education office. The bulletin is read and plans for the next day are made. The students have certain routine duties for which they are responsible. The most im-

portant of these would include care and oiling of machines, splicing films, returning and calling for films, training operators and various odd jobs.

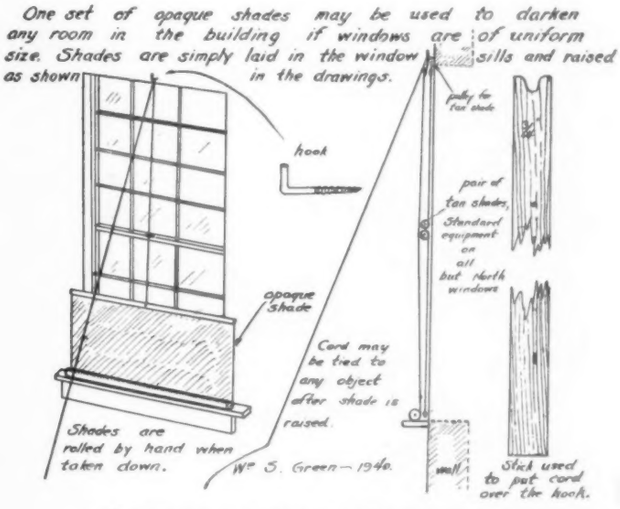
Use of Teaching Films

Fortunately, the local film libraries are able to meet our basic requirements and this eliminates express and postage cost to a large extent, which amounts to a considerable figure in a year's time. The film library of the Denver Schools is, of course, available to us, and while it is small, by no means lacks quality. It has recently been supplemented with a selection of twenty-one teaching sound films.

When one investigates the teaching range of a given film, he is apt to be amazed. Take the film, "The Earth in Motion" (1 reel, 400 ft.), one of the 21 sound prints in the Denver School Film Library. It is susceptible of the following 9 school departments, at least: Astronomy classes—General Science—Physics—Physical Science—History—Clubs—Assembly (Short Subject)—Current Events Topic—English classes (Theme Topic).

In at least five of these nine, the film can serve six purposes: Develop appreciation—Background for a unit—Source of factual information—Stimulate thinking—Review—Testing device.

Five times six gives us thirty uses to be made of this particular film, and in all probability more exist. The same range of possibilities exists more or less for all good teaching films. The same applies, of course, to the many excellent silent films in our library.


One set of opaque shades may be used to darken any room in the building if windows are of uniform size. Shades are simply laid in the window sills and raised as shown in the drawings.
hook
pulley for tan shade
pair of tan shades, Standard equipment on all but North windows
opaque shade
Cord may be tied to any object after shade is raised.
Shades are rolled by hand when taken down.
Wm S. Green—1940.
wall
Stick used to put cord over the hook.

School-made device for opaque shades.

A columnar chart of the day's activities is kept posted on the Visual Education Bulletin Board in the main office and a copy of the same is in the Visual Education Office for the convenience of the student operators.

Assembly Programs

Our school paper is published every two weeks and sponsors a motion picture for the student body in our auditorium. The motive of these assembly movies is primarily entertainment, but a subtle educational influence is effected in selecting the films shown. We usually have a half hour program and use pictures of the sports or adventure type, with cartoons, short subjects and newsreels as appropriate and seasonal. Examples would be "Fish from Hell," "Swiss on White," "Isle of Perils," etc. Fourteen such assemblies were held during 1938-39.

Making plans for the next day's film lessons.

Our auditorium seats about 1800 and the throw is long enough to necessitate a three-inch lens. We have our projector in an operating booth. A 1200 Watt lamp gives us bright pictures on our 10x12 foot beaded screen. We use two speakers, one on either side of the screen. The conduit carrying the speaker cables has been concealed in the upper floor, which has many advantages.

Occasionally our local theatre men come in on assembly days and give us a 35mm picture. They use a Simplex machine and a union operator. We simply put our machine in the case which allows ample room in the booth for the extensive impedimentia of the 35mm projector. Recently we had some excellent short subject pictures in technicolor. "Steel" and "Declaration of Independence" are typical examples.

Football Films

When the football season is in full swing we make motion pictures of several of the most important games. This year we filmed three games. Only the most important plays are filmed, with an average of 400 feet to a game. If the coaching staff wishes to work on offensive plays, this type of shot will occupy most of the footage. The players see the films several times while the coaches explain errors made and help the boys improve their game. This year they were also shown in the girls' gym and the plays were explained, to make more intelligent rooters of the feminine part of the student body. The plays were explained by the coaches who supplied "sound effects." We used a camera with a telephoto lens. It was operated on a tripod placed high on the press box at the stadium. A speed of 32 frames per second gave us the desired slow motion effect. Fine grain plenachrome proved to be a good film for us, as our climate is clear and bright during fall weather. Our titles were home-made.

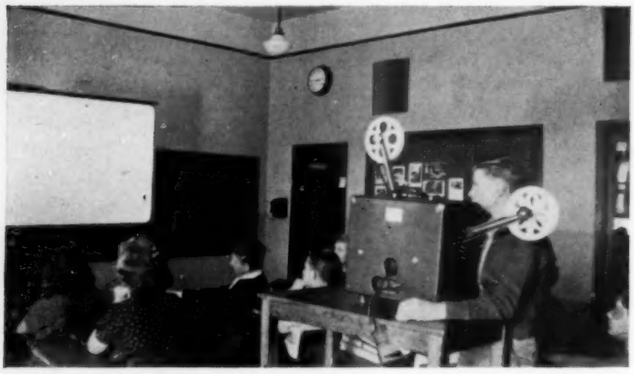
Filmstrips Made During 1938-39

Filmstrips consist of a series of related still pictures on 35mm film. The filmstrip projector is light and small, ideal for classroom use. A brief description of how one particular filmstrip was made and used will, no doubt, be typical enough to show how they may be

adapted to serve useful educational purposes.

"The Perfect Getaway" was a school play presented February 11, 1939 by the Drama Club. A filmstrip of the characters of this play was made in Kodachrome A. The students were dressed in the costumes which were very colorful and photographed on the stage of the auditorium, using of course, artificial illumination. The filmstrip was used later as a "teaser" and was shown to the student body in the auditorium and climaxed the publicity campaign for this particular play. The full color pictures were very beautiful and the whole idea proved to be successful as well as very inexpensive. The cost of making this filmstrip was only $2.50.

Other filmstrips made during the course of the school year are as follows: "The Martins and the Coys," "A Day at East High School," "The Mathematics Exhibit," "Birthplaces of Our Presidents," "Band and Orchestra Instruments," "Colorado Mammals."



Projection in the classroom

The titles of these filmstrips betray their uses in nearly all cases. "The Martins and the Coys" was made by a special interest group in photography and depicted the feud activities of those hillbilly families, "the Martins and the Coys," immortalized by the song of the same name. "A Day at East High School" is particularly valuable to use in an orientation unit. It enables the student new to the building to visualize the situation and get acquainted.

Film Production

This year the Motion Picture Project of the American Council on Education designated Denver as one of the school systems to make several films dealing with local conditions. East High School core students participated in the production of a film unique to Denver's situation. Its working title was "Denver's Food Supply." The film is now completed and will be used by successive classes whenever this subject is appropriate to the work of any unit being studied. It is our contention that when students know a subject thoroughly enough to make a good movie of it, the subject has been well learned and will stay with them.

"Geysers and Hot Springs," a 400 foot teaching film, was completed by the close of the school year. Part of the scenes were taken by the writer in Yellowstone Park in 1935 and in the spring of 1939 Mr. Eugene Herrington photographed the remaining scenes at East High School. It is an earth science picture and we hope it will prove to be useful in geology and general science classes. After prints are made from the master it will be placed in the library of films of the Denver schools. Teachers who desire to use it may do so by arranging bookings in the usual manner.

Evaluating Educational Outcomes of Motion Pictures

The vision, understanding and imagination of teachers are potent factors in influencing children to get the most out of pictures. The teacher's experience and enthusiasm should stimulate the student to make the picture experience a living reality in his own environment. The discussion period after showing a film has great possibilities and many ramifications and it is at this stage in the teaching process that good judgment on the part of teachers can accomplish much.

A music teacher who had just used the Erpi film, "The Symphony Orchestra" in his class was surprised to find that some of the students thought that the fundamental purpose of the film was to show the seating arrangement of the orchestra. Actually this film has much more than that to impart or teach, however, the teacher would not have found out what results were produced on the class unless an evaluation of the film had been made. Some of the ideas that this film may convey are as follows: The size of a symphony orchestra, number of instruments, what the instruments look like, how they sound, their relationship to one another, the type of music adapted to each, how each section contributes to the whole effect, and so on.

Sometimes small details bring about results that are surprising as well as unexpected. To illustrate this,

Student operators discuss projection problems

let us again refer to the symphony orchestra lesson. The students were given a mimeographed sheet of questions after the film was shown. They were very similar to the questions suggested in this article. The unexpected thing that happened was that most of the students wrote answers in below the questions on this mimeographed paper, thinking that this very brief response was quite sufficient. As a matter of fact, more elaborate and complete answers written out would, no doubt, have been a more thorough way of doing the lesson. This would indicate that it requires searching and thorough methods, whether they be written or oral, to actually know just what results were produced by a given film.

In regard to evaluating films we should perhaps

(*Concluded on page 253*)

Of Lantern Slides and Me

JOHN BRAINERD MacHARG
Professor Emeritus of American History
Lawrence College, Appleton, Wisconsin

A chatty, informal bit of autobiography stressing what pictures and photography have meant to a veteran teacher and pioneer in the visual field.

WE all like to thing and talk about ourselves, which is sometimes woefully tiresome for others. It often happens, however, that if we talk sincerely of what interests us most, other people are interested too, so I'm going to write about myself and lantern slides.

I think my ancestors away back in the early sixteen hundreds may have been Comenius[1] or Kircher[2]—anyway, some of those old boys who first made magic lanterns and told the world about pictures. I was born looking at what I still think is one of the best pictures[3] in the world, and a very few years later I was thrilled beyond measure whenever Auntie Dyett, across the road, showed us boys pictures with the little oil lantern Santa Claus brought to Jame and Bert. One time, February 21, 1879, I remember especially, for when I went home at night, I found a new baby sister awaiting me.

My father's cousin, Millard Brainerd[4], was a more than locally famous photographer in old Rome[5] of the '80's, and his "gallery" on the north side of Dominick Street, near the American corner, stretched through innumerable third-story rooms, all of which fascinated me, especially the darkrooms, where "Lan" presided. He let me watch his work and told me he could make pictures about as well as his brother, Millard. How I did long to be a photographer, too!

A little later, when I was about twelve years old, my chance came. Providence, I think, must have guided Abbie Ethridge, who was fairy god mother to everyone she knew or didn't know, sent word to me that if I would come to see her, she would give me the camera and things that her son, George, was tired of using. I was a little afraid of her and the big house, but unbelievable joy dispelled my fears when I saw that fine old 5" x 8" camera and all its accessories. I was a photographer, and I've been one ever since!

My first processing laboratory was a shelf in the harness room of our barn, not six inches from the nose of Prince, a small Canadian bay I loved as a brother. The smells of that room are still a continuing pleasure. I learned to make photographs and on August 27, 1893, made one of hailstones, more than three inches through, that surprised me. A yardstick in front and behind some of the stones showed clearly their size, and people would have prints of that picture! I just had to sell them, and did sell them—more than two hundred of them! My sister Tenie and I went to the World's Fair on hailstones, and the picture still lives in many textbooks.

This incident impressed upon me the importance and possibilities of photography, so when I could, I planned a trip to Notre Dame de Mistassini, a Trappist monastery a hundred miles or so north of Quebec, and there in the wilds I photographed the monks and their surroundings as the basis of my first public lecture, given on July 5, 1898. Somebody, I don't know who—I'd guess it was Abbie Ethridge—paid fifty dollars for one ticket, and Florence Bissel bought one for fifty cents after the lecture was over and insisted that I take the money. That half-dollar has been on my conscience ever since! Anyway, I got the wherewithal for a summer session at Cornell. My provender, while procuring fresh supplies of pictures, statuary and Greek, was principally "Force" and bananas, which I remember vividly, although I did not photograph them. I did, however, find plenty of other subjects.

By this time, I had learned the mysteries of slide making, which was one of the big surprises of my life. I just couldn't believe it was so easy, and that I could make slides, there in our barn, that were in some measure comparable to those that Ragan used in his justly famed lectures, and that had inspired me as a young boy.

When I went to Auburn (New York) in 1900 to begin my career as a teacher, I finally achieved what I believed was one of the best equipped rooms for visual work in the country. The Auburn Academic High School of that day was a distinguished institution, because of its highest standards among the high schools of the country—too high, a reforming superintendent thought. "Strictly *sui generis*," he often said, in describing that school of exclusive quality.

Floyd J. Bartlett, its principal, Prof. Arthur S. Hoyt, and John E. Meyer of the Board of Education fostered my enthusiasm in a way I shall never forget. So did A. W. Abrams of the State Department of Education. He lent me two or three thousand exquisite slides for my projector, a good old arc-light lantern, whose abominable singing was finally hushed by an ungodly number of current-consuming lamps down in the boiler room, the private library of Mr. Mulcahey, the janitor.

The cost of visual teaching is always a problem, but it was solved by illustrated lectures. There were always a hundred people who would crowd into my recitation room and pay a quarter to see the pictures. That supplied funds for a well-framed frieze of prints from Greece that ran around the room, collections of photographs, and apparatus needed in visual work.

My zeal for pictorial illustration of geography and history took me during my vacations to nearly every

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[1] Comenius, Johann Amos, 1592-1670, "Father of visual education."

[2] Athanasius Kircher, 1601-1680, "Father of the stereopticon."

[3] "Some of the Right Sort," by Currier and Ives.

[4] J. M. Brainerd, 1851-1926.

[5] Rome, New York, second largest city of the United States in area, so said Major Bowes, November 30, 1939. Carl Carmer, Walter D. Edmonds and the movies have recently given it a good press under its first name, Fort Stanwix.

What the teacher's own miniature camera can do.

one of the United States, and then to most of the countries of Europe and the near East. Financing my travel by taking boys with me, I made thousands of photographs, which are a continuing source of enjoyment. During the years of young-animal training and amateur photography, I found time at Leipzig and Columbia for serious study, and finally felt myself equipped for college teaching.

After serving as a part-time instructor at Hamilton College, Leipzig and Columbia Universities, in connection with other work—principally boys, who paid the freight—good fortune, or the good Lord, called me to Lawrence College, an institution that has always been distinguished by high standards and a spirit of initiative and progress that the very air of Wisconsin and its people seem to foster. Before I accepted the position, Dr. Samuel Plantz[6], the President, promised me the stereopticons, maps, and other equipment I asked for, to be sustained by a stipend of one hundred dollars annually for supplies. Twenty-five years ago, visual education was a comparatively new and untrodden field, but good old Dr. Sammy had vision and in some way found a place in his budget for the expenditure. It was not enough, however, because I needed money—much more money—for moving picture machines and a generally expanding program.

Along came Clarence J Primm to the Commercial Department of our Faculty, and he surprised me with his success in exploiting my lectures. We barnstormed Wisconsin and the Northern Peninsula with the "Elite Lecture Series," and our return helped in the purchase of two Acme moving picture machines, with which I tried out the idea of college movies. It didn't work. I could not compete with the uptown shows, but I did have moving picture apparatus with which to experiment in classroom teaching of history. That didn't work either, at least not satisfactorily, in my judgment of it. And this brings me to an evaluation of moving pictures, slide film, 3¼ x 4" slides and 2 x 2" slides in teaching.

It seems to me there need be no rivalry between these mediums. Each has its place, each is best for certain purposes, and we need all of them. Fully aware of the superior value of moving pictures in vivifying action subjects, especially in group presentation, I simply cannot get away from my fondness for lantern slide pictures. They are so easy to use! They stay put and give both instructor and student time to think—to learn and inwardly digest the significance of what the eyes often miss in fleeting glimpses. And with slides you can present what you wish, whenever you wish, in your own way, not forgetting the apperceptive capabilities of our students. With slides, you have all the time you wish to use for questions and discussion. Give me slides for teaching!

I welcomed the coming of film-strip slides and the efficient projectors for showing them. The film-strips I made myself pleased me especially, not because they excelled in quality, but because they presented a subject the way I thought it should be presented. The work of others often did not please me because of the fixed sequence which I could not change. This impressed me forcibly with something which I still think is true: film-strip sequences are most valuable when made by one who is to use them, or when they are of such a nature that the order is definitely fixed by the subject matter. There are now plenty of such film-strips, which no wise teacher will neglect.

I learned to make slides in film-strip, and was surprised again to find how easy it was to do it, but such slides did not seem to me to serve the purposes for which slides are most needed. There was a place for them in the presentation of subjects with fixed continuity, and they were useful in preserving inexpensively a pictorial record of travel; in everyday teaching, however, lectures or long talks by the teachers are not usually desirable, and the use of too many slides is likely to result in a "picture show," which may be more diverting than instructive. Individual slides seemed necessary, and I could not be satisfied without color, which brought into prominence all the problems connected with the making and use of the so-called standard 3¼ x 4" slides.

It seemed to me that a much smaller slide would

[6] Samuel Plantz (1859-1924). President, Lawrence College, 1894-1924.

be practical, and that the expense of mounting in glass might be eliminated. While it was quite possible to make small slides by reduction, the process required too much work and too much apparatus for wide use. With the advent of several single-frame cameras using 35 mm. film, with which stills could conveniently be made, the way was opened for making fairly satisfactory slides of out-of-door subjects, but those cameras could not be easily arranged for bench photography, which is necessary in educational work. The live teacher finds continual need for slide copies of maps, charts, and general illustrations of his own choosing. A much greater disadvantage was the single frame, which is too small for hand coloring. It could be done, after a fashion, but the results left very much done to be desired. The introduction of the Leica and similar cameras, with their many accessories, made easy the production of double-frame miniature slides, which could be more satisfactorily colored by hand. This seemed to me absolutely necessary, for color is an essential in the most efficient use of slides in teaching. The one great drawback was the cost of the apparatus, which was out of the question for most amateurs. But the equipment was more than good, and the resulting 2 x 2" glass slides highly satisfactory, although their cost was nearly if not quite as great as the 3¼ x 4" size. After much experimentation the idea of a paper-mounted slide seemed practical. My chief, President Wriston[7], thought I "had something," and gave me one of the major thrills of my life by providing me with money and time to develop my slide idea. On the fourth floor of old Main Hall at Lawrence, a slide factory came into being, and we soon were turning out usable slides by the thousand, the cost each for materials being not much over one cent, which included negative, positive, and paper mount. Students, paid by the National Youth Administration, did most of the work, which took care of the labor costs.

On June 4, 1936, Westbrook Steele, Director of the Paper Institute of Lawrence College, formally inspected my output and gave me some good advice. He told me something of the difficulties of obtaining patents and advised me to discuss my ideas with some company with facilities for developing them and to trust their use of what I had to offer. This I did and was more than pleased to have some of my devices accepted for development. The perfecting of the paper mounted slides, the projectors to show them, and that ingenious device by which, as one of its chief designers once expressed it, "you can throw in a handful and out they come by a push in the order desired," has been the work of many craftsmen and of organized methods of production which the individual cannot command.

Now as I write, hundreds of Ready-Mount slides, of the subjects I use most—maps, charts, art masterpieces, and flowers, in color of breath-taking beauty—more than twenty to the inch of filing space, with precision projectors designed especially for showing them, are my chairside companions.

At first, like a good many people today, I thought color photography was difficult, that special apparatus was needed, and that I'd better not attempt it. One of the earliest Wisconsin users of Kodachrome told me to "shoot" the new film without fear, using my old camera and set-up for black-and-white. The results

(*Concluded on page 247*)

[7] Henry Merritt Wriston (1889-). President Lawrence College, 1929-1937; President Brown University, 1937— .

How One Junior High School Got Movies

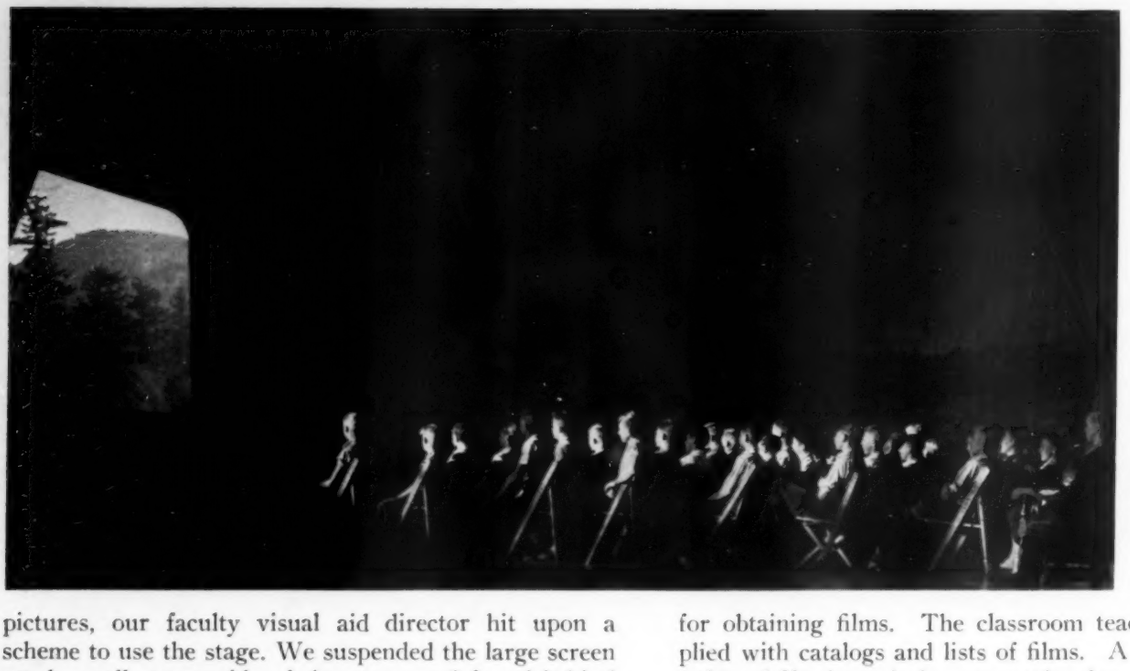
EMERY ASBURY
Principal, Gault Junior High School
Tacoma, Washington

A LITTLE over two years ago, we began to think and talk movies here at the Gault Junior High School. It was becoming increasingly apparent that a great deal of the social and scientific interest of the child was absorbed by what his neighborhood theatre had to offer. The educational implications were inevitable. We realized that experience undergone at the height of interest and attention are of the very greatest significance in the child's development, and that motion pictures are well adapted to capture that interest. We had next to learn whether effective teaching of material necessary to modern education could be done better through movies than through other teaching procedures, already established and presumably more economical. This lead us to explore intensively the existing literature and studies on the subject. The more we read, the more firmly we became convinced that the modern sound motion picture equipment, properly used, offered a medium of instruction too valuable to be passed up or neglected. With hardly a dissenting voice the faculty of the school decided to seek ways and means of furthering the project.

One of our first moves was to discuss the findings with the leaders of our P. T. A. They were immediately interested and eventually the organization agreed to assume half the burden of purchasing the equipment if the school itself undertook the other half. The faculty then elected a committee to negotiate with manufacturers. Finally a good machine of well-known make, together with two glass-beaded screens, was purchased. We got a 10 x 12 screen for our "little theater," and an 8 x 10 for easy transportation.

We have been especially fortunate here in having a physical education teacher who is interested in dramatics and in visual education, Mr. Gordon Tatum. By combining his responsibility for the stage with his interest in the visual program, Mr. Tatum has worked out a most efficient program. The stage crew of six boys have their health and gym periods so arranged that one of them is available each period of the six to operate the motion picture equipment. No other students are allowed back stage or in the projection room.

In planning for darkening the classrooms for motion



A peep behind the curtains reveals a General Science Class reviewing a sound film.

pictures, our faculty visual aid director hit upon a scheme to use the stage. We suspended the large screen on the wall at one side of the stage, and found behind the other side and up one story a fire proof storage room with access by ladder to the stage below. We chipped two holes through the asbestos block wall, one for the lens and the other for the operator's convenience. By now this projection room has been properly wired and furnished. It contains the projector, an electric turntable, a slide lantern, the power unit for the public address system subsequently installed, and a work table with tools for cleaning and splicing film. Light switches in this room control a special light on the stage for use between shows or during discussion periods. The arranging of the projection room has been an interesting project of the operating crew.

The school possesses some 125 folding chairs. These are stacked in a convenient nook just off the stage. Whenever a movie is on the daily schedule, a sufficient number of these chairs are put in place on the stage facing the screen. The classes that are to see the pictures go up onto the stage from the steps in front, on either side of the auditorium and take their seats. The regular stage curtains are then drawn by a student and the audience is ready. This "little theater" will hold 130 students comfortably, is absolutely dark, yet well ventilated. After a picture is run, the teacher may have "lights up" and hold a discussion and then repeat the picture if desired. We find it best to have some one member of the faculty attend each showing. It is true that the classes have to be moved from their accustomed seats, and that the physical situation is not normal. We thought at first that this would be a drawback but experience has proved otherwise. As a matter of fact, when a movie is scheduled that is of interest to two or three classes, they all see it together; the teachers alternate on the stage, and then each class returns to its own room for the discussion.

The selecting and procuring of films for teaching has been and still is a great problem, but one that is interesting and capable of solution. We are working closely with two other junior high schools in this city and three teachers, one from each school, act as a committee for obtaining films. The classroom teachers are supplied with catalogs and lists of films. A complete card index of film in each department has been made. After all classroom teachers of each school have indicated their preferences, the committee checks them and orders the films most generally approved within the limits of a pre-determined budget. The films are scheduled well in advance therefore, and for sufficient time to serve all three schools. The committee chairman takes care of all actual booking, receiving and dispatching of films, and distributes them among the schools. He is given some released time for this service and his expenses are included in the total costs. This is divided evenly among the three schools except that one large school frequently pays a double share and keeps the film for two days.

The most difficult problem in connection with our movie program has been that of finance. We budget roughly about $40 per semester for our share of the costs and we raise it in large part by pay shows at noon and after school. We are now showing our third serial. It comes in twelve episodes, each of two reels, requiring only about twenty minutes to show. We have a fifty minute lunch period and are able to run the picture twice during that time. We charge five cents for two admissions and usually the stage is well filled for both performances. About once a month we have been renting a full feature show of eight reels, showing it at an extended noon hour and at an after-school matinee, and trying to make money by booking it at country schools and PTA's. This has not been very successful so far, but we still hope to make it work by joining with other schools in a group booking. Once a year we induce one of our English teachers to coach a play to raise money to liquidate our deficit.

This report has been confined to the mechanical details of our motion picture program. To evaluate it in terms of what it has meant to the students is difficult if not impossible. If phrases from the lips of enthusiastic teachers have any objective merit, then the program is "of immeasurable value", "worth more in general science than anything else we do", "very valuable", "broadens the child's horizon", "stimulates interest to a high degree", etc., etc.

MOTION PICTURES—NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**
Editor of "The Spur," New York City

Installment Eighteen — presenting the pioneer industrial producers of Pennsylvania and Maryland, also some single project producers, and a study of how the regular makers of non-theatrical films are able to earn a living.

WHEN Lyman Howe's organization was flourishing in Wilkes-Barre, he had many assistants in his different departments, and it was inevitable that, when some left him to head their own enterprises, they would remain more or less in that area. Without such a reason, geography would be insufficient to explain why Joseph De Frenes kept his headquarters there so long, because the city is situated in the heart of the anthracite region of Pennsylvania, off in the mountains, pretty much away from the main centers of interstate commerce which are so vital to the well-being of workers in this curious, narrow profession. Wilkes-Barre is in the historic Wyoming Valley, about a hundred miles from Philadelphia and, in an impractical beeline, virtually the same distance from New York. Joseph De Frenes has made many creditable industrial films since starting his independent venture; but one thinks that he might have produced them in happier, more financially profitable circumstances for himself, had he hung out his shingle, say, in Detroit where so much business was to develop.

Bosworth, De Frenes and Felton

DE FRENES' name has appeared before in these pages—rather inconspicuously, in the story of the glamorous early career of his nephew, Albuin Mariner. In the long ago De Frenes had been a post-card photographer in the Austrian Tyrol. From there he went to Italy where he resumed his civil trade. He was an exceptional man in the line, even then. One day—I understand that it happened in Naples—he had the good fortune to serve Burton Holmes. The celebrated American traveler was so well pleased with the photographic work done then that, when next he arrived in London, he mentioned De Frenes to Charles Urban. That amiable gentleman thereupon gave De Frenes a trial assignment or two, and Holmes' judgment of his ability as technician being well confirmed thereby, Urban initiated him into the mysteries of Kinemacolor. Presently, therefore, De Frenes was making Italian scenics with the cameras of that interesting process.

While on one of these Italian locations, in 1911, he was observed by another American traveler, this time merely a tourist, although also a rather notable one—John H. Patterson, head of the National Cash Register Company. Patterson was already using films in his employee welfare work and, naturally, his interest was more than just idle curiosity. Moreover, he probably had heard of, and possibly had seen, the first American showings of Kinemacolor in New York that very spring. His interest was so pronounced, indeed, that he arranged with Urban to send De Frenes to America, there to make some experimental colored motion pictures. So De Frenes came overseas and duly photographed some gardens at Dayton, with flowers and children prominently shown, as usual in such demonstrations, and returned to Urban at London. It has been said that these were the first Kinemacolor pictures actually to be produced in the United States.

His thorough knowledge of photographic principles and his general dependability of character carried De Frenes rapidly upward in the scale of Urban's estimation. Before long he was placed in charge of the Kinemacolor laboratories in London. There it was that, dissatisfied with the technical work of his given assistants, he summoned his nephew Albuin Mariner from Berlin to aid him. But De Frenes, who preferred to work at large in the field, was restless, and welcomed long range assignments from his discerning employer. One of his best known accomplishments was a rare trip, with a motion picture camera, through the heart of Africa, all the way from Cape Town to Cairo—and they had no buses in which to make the journey then.

The Kinemacolor Company of America was formed by wealthy men living at Allentown, Pennsylvania, who wanted to establish headquarters there; and this may well explain why De Frenes first became acclimated in America in that State. It also would suggest the reason for his next becoming acquainted with Lyman Howe, whose business establishment at Wilkes-Barre was only about fifty miles distant from Allentown. In all events, although De Frenes was well enough pleased with the new country, he did not find the American organization of Kinemacolor as much to his liking as the English one, so he left it to join Lyman Howe, and Wilkes-Barre became his home.

Howe, like virtually all the regular non theatrical producers of the time, was not averse to making industrial pictures on the side. Among other undertakings of the sort, a note, dated June, 1916, informs me that De Frenes and C. R. Bosworth, photographers belonging to the Lyman Howe Company, "have just completed work on the Willys-Knight picture" at an automobile plant in Toledo. The title of the subject is not especially significant; but the name of Bosworth is, for he was to become partner of De Frenes in an independent company. Bosworth was not really a production man—not in the extremely-thorough sense in which the other practiced. He was, rather, a business man, a salesman. I knew him slightly, a friendly, glad-hand type, remarkable for his faith in this as the best of all possible worlds, and with voluble, expansive qualities which suggested that he might at some time have been a lecturer with the Howe films on the church circuits. However, I don't know about that.

In the Howe production group at Wilkes-Barre there was also Paul M. Felton. He was an animation artist. When they come to award Max Fleischer the laurels for smooth screen action in his first "Out of the Inkwell" cartoons, I trust that the judges may take into account also the early work of Paul Felton. Those artists who knew him still marvel at what a prodigy of patience and application he was. Throughout his career at the animation table he worked the livelong day and far into the night, giving human verisimilitude to his drawn figures.

He obtained the result chiefly, I believe, by means of the device know as the Rotascope, with the aid of which the artist is able to trace photographs of actual motion. But whatever "short-cuts" Felton employed, the time and energy he saved thereby were merely relayed to other aspects of his job. One of his most celebrated early industrial cartoons was "Striking Tires," a comic produced for the B. F. Goodrich Rubber Company; but the more memorable example to me is the marvelous, living statistical graph in "The University of the Night," produced for the International Correspondence Schools at Scranton.

In 1917 Felton arranged with Bosworth and De Frenes to leave the Lyman Howe employ to form their own industrial concern. In the firm name on the office door Bosworth's name was placed first because it represented the important sales contract; De Frenes came next for

Erratum

A glaring error appeared, on page 197 of our May insertion, in the statement that A. Harrison Jr., founder and president of The Harcol Film Company, "was a person of exceptional capabilities—he died recently." Not only is Mr. Harrison alive and active but still is, not "was," "a person of exceptional capabilities." Our sincere regrets and apology to Mr. Harrison and our readers alike.

his photographic identity in the field, and Felton was last, indicating by choice the man who did the work he loved best in one small, inconspicuous place.

The boom in American business created by wartime circumstances carried Bosworth, De Frenes and Felton bravely through a course of well-satisfied accounts. Then poor Bosworth broke under the strain and, despite a temporary recovery, suddenly died. The sound picture revolution followed as a further setback, and De Frenes and Felton were obliged to separate for self-preservation. Felton found a place in Amedée Van Buren's New York shop, where he harnessed himself to the work of producing. Paul Terry's "Aesop's Fables" for theatrical release; but he also died, in the spring of 1933—aged forty-eight. So, for the past few years, it has been just plain De Frenes & Company.

Left to himself, De Frenes courageously continued the fight against the economic disadvantages of those years, realizing a little more, perhaps, the drawbacks of being situated too far from the commercial centers. His nephew joined him for a while, but that apparently did not work out very well, for Albuin returned to New York where he had been finding odd jobs as a free-lance. No doubt he urged his uncle to move also to more fertile ground, although De Frenes was well enough known in Manhattan, where he freqently went on special contracts. It took a friend, who had been the advertising manager of a large coal company for which De Frenes had made some highly satisfactory reels, to persuade De Frenes to remove his headquarters to Philadelphia. This friend, Alfred Browne, now an executive in an advertising agency in that city, gave him compelling advice, and today De Frenes & Company is to be found, not at Wilkes-Barre, but on Buttonwood Street in "the City of Brotherly Love."

Other Pennsylvanians

At Hazelton, Pennsylvania, about twenty miles south of Wilkes-Barre, is Don Malkames, a producer long identified with the film activities of the chocolate factory situated at Hershey, some sixty miles further to the southwest, near Harrisburg, the State capital. The interests of the philanthropic Milton S. Hershey were not solely those of chocolate manufacture, however, his large private fortune being devoted to the proper upbringing of orphan children; and Malkames Film Productions, Inc.—Don Malkames, president, and Carl and George Malkames secretary and treasurer respectively—was therefore encouraged to specialize in educational pictures along with the industrials. Sound, and the lamented death of the public benefactor Hershey, have wrought changes. The name Malkames has appeared increasingly on films emanating from unexpected outside sources; and today they find much of their work in the New York area.

The Pinkney Film Service, of Pittsburgh, has produced industrials, notably of mining operations, and still maintains an educational film library at 1028 Forbes Street. But probably one of the most prosperous of the small producers in that city has been the Atlantic Screen Service. No doubt that situation was to be explained by the fact that the latter concern produced theatrical trailers, each of which had an average exhibition time of three-quarters of a minute. Charles L. Stanton was the guiding spirit, John Scanlan the treasurer. In 1935 profitable business enabled them to open a few studio in the suburb know as Dormont; but about four years later Stanton suddenly died. Along wth their theatrical output they made a number of short industrials in half-reel lengths. I recall Stanton as friendly, active and obliging. He made some local scenic footage for me to be incorporated in the sesquicentennial pictures for the University of Pittsburgh.

Philadelphia was once busier with non-theatrical production than it is today, and one of the busiest firms was that headed by Robert McCurdy. The McCurdy Films trade mark has appeared on many industrials over the past twelve to fifteen years. I am happy to report that McCurdy still does business from his address at 56th and Woodland.

In the nineteen-twenties a Philadelphia firm that showed promise was conducted under the name of Charles E. Welsh, who gained increasing reputation for intelligent work. Just prior to his sudden death, about 1930, he was breaking succesfully into the automotive field with a "proving-ground" picture of a Dodge car thrown experimentally over an embankment. This subject was one of the first non-theatrical silents to be given a new lease of life, when sound came in, by being "scored" with a running lecture.

A very curious and formidable Philadelphia competitor developed also in the nineteen-twenties when the headquarters of the Stanley (Mastbaum) Theatre Circuit, situated there, instituted a production unit consisting of one cameraman, a camera, a modest supply of film and an improvised dark-room. The ostensible purpose was to inject local material into the regular newsreels shown in those houses of the chain in the metropolitan area. The headquarters office manager, named Goldenburg, conceived the idea that this outfit might be made to pay for itself by producing occasional industrials as well. By way of testing the possibilities, he promoted a subject in about four reels to be made for the Philadelphia Gas & Electric Company, his intention being to exhibit it at the client's expense in the local Stanley Theatres.

The more Goldenberg toyed with the idea, the more he realized that there were other theatres available to him beside those in the immediate area; the more he foresaw the project as worthy of "big business" development. He discussed the plan from various angles with many persons, obtaining all the collateral information he could. I was one of those who went down to Philadelphia in 1926 to consider producing the Philadelphia

A scene clip from "Striking Tires," Paul Felton's highly successful industrial cartoon movie made about 1920 for non-theatrical use. Taken over by theatres as a comedy short.

Gas & Electric picture for him. His eventual association was, however, with B. K. Blake, at that time a young fellow who, I believe, had gained his first training under Harry Levey at Universal.

A subsidiary called the Stanley Advertising Company was organized, and "Benny" Blake opened New York offices in the Candler Building to be nearer large production facilities. Screen time in the theatres of the chain was offered to advertisers who bought it liberally. Business thrived so mightily that Blake and his associates in New York were able to take over the entire Pathé Studio on the Harlem River, at 138th Street and Park Avenue. But the enterprise was stopped abruptly by the meteoric rise of the Warner Brothers who bought the entire Stanley circuit and decided to have their own say about what went on the screens. Fortunate for Blake and his company, in a way, that the end came when it did. They surrendered the studio just in time, because the new production units of Pathé were in it very briefly —one of them under the direction of Arch Heath—when a terrific fire gutted the building, causing the deaths of ten persons and indictment of the managers.

We complete this commercial round of the continental United States with a brief notice of the situation at Baltimore which is sort of a family matter, involving three firms. Eldest of the trio is Lewy Studios. The sales manager for Lewy once was Milton Stark. He may or may not have been related to Charles Stark, who in 1914 was a business representative of the industrial division of the Essanay Film Manufacturing Company of Chicago. Toward the end of 1922 Milton Stark resigned from Lewy to join Nelson Edwards, former cameraman for "Fox News." The Stark & Edwards partnership could not be sustained into the new days of sound, however, so they parted, each going into business independently for himself. Today Stark Films is probably best known in the Baltimore non-theatrical field for its commercial productions, of which upwards of eighty have been made in an average individual length of two short reels. The officers, in addition to Milton Stark, who is president and manager, are William King, sales manager, Harry Vogelstein, manager of distribution and Rose Stark, chief booker. The concern is known locally

also for an active service in non-theatrical exhibition.

Commercial Summary

It would seem that here is a proper place briefly to consider this commercial production phase in retrospect—important because, during the tour, the reader doubtless has built up a conclusion that non-theatrical production (without support from theatrical release) is really not a business at all—only an avocation, and, what is much worse, a conviction that it never may be made anything else. It is necessary for the reader to remember, however, that, even in this advanced year of publication, this entire non-theatrical field is still undergoing its first growth. It remains in a state of development and change and, until its basic organization is complete, any part of it may seem weak and at loose ends.

At the same time one cannot honestly deny that virtually all of the producers, who have survived in the line for as much as a decade apiece, have made their exclusively non-theatrical subjects as side-lines to better paying ventures. A producer's profitable division has been a laboratory, as demonstrated by Rothacker and Harcol; a projector with a rental film library, as Pathescope; a slide film service, as in Handy's case; a public projection room such as that of Eastern Film; in theatrical production, in which Universal is the ready example; a business efficiency corporation of the sort which sustained Caravel; a lecture system and a travel picture collection, which characterize the case of Burton Holmes; and, in numerous other instances, the tremendously popular activity of supplying short ad films to theatres.

It is also certain that the business of non-theatrical production for social uses *per se*, cannot, now and alone, properly sustain an organization of the sort necessary to the making of pictures which are comparable in professional quality with the screen features of Hollywood, while, as splendid as it is for one to serve a noble cause like this without reward, the producer must be able to live, and subsistence must come through his own efforts. He cannot fairly expect to be subsidized, not even in the preliminary period while the business grows. As against the alleged responsibility of the community to support him, he must, under reasonable laws which govern that situation, first exhaust every possible way to support himself. And, if he chooses to be a non-theatrical producer rather than a digger of ditches, he must find his own salvation in that area of choice.

In the light of our adduced evidence, how may he go about it? Well, apparently he should begin by assuring himself of a sufficient money return for what he produces, both to cover his production costs and to return him a fair margin of profit. And, as he must live tomorrow as well as today, he should gain enough, also, to continue his production until he is reimbursed on the next day of sale. Why shouldn't he, then, supplement the dribble of income earned in making films of an educational type with a paying activity which may be carried on beside it?

It need not be a lecture system, a slide film service, or a projector. The less spectacular examples—firms which have preferred to travel on their own legs, so to speak, using the crutches only occasionally—have frequently found the needed compensations merely by attaching themselves to well-to-do repeat customers, as Malkames and the Hershey Company, or Ray-Bell and the Modern Woodmen. There is some danger in that, of course, for the day may come when a change in the patron's health may reflect itself disastrously in the affairs of even the good and faithful servant. It is, in short, the proverbial danger of carrying all the eggs in one basket.

In that hackneyed saw is expressed the wisdom with which this difficulty may be met. The non-theatrical producer who might prefer to produce non-commercial material is well justified in resorting to more profitable expedients to bear him through; but these never should be permitted to sustain the whole load. When the time comes that the field is sufficiently organized to carry him without these divisions of his proper effort, he should be able to shut out the distractions correspondingly, by degrees, so that he may ultimately dispense with them and suffer no pain in the doing. What I expect some day to see, is the disappearance of many of these producers who have thrown their whole strength into ad films, for example, and will find themselves unfitted, when the non-theatrical field does attain its full swing, to swing with it.

A memory sketch of Ferdinand A. A. Dahme, which has the merit of having been recognized spontaneously by many of his old-time friends.

The service to be rendered by the commercial picture is not yet fully understood, even by those concerned with its making; accurate standards of judgment are still to be developed. For that reason, even producers situated in New York and Detroit, where favorable circumstances have made sufficient profits possible, have not yet achieved a thoroughly satisfactory business stability. Until discriminating minds, in position of commercial power have finally decided to accept the motion picture as a measurable advertising instrument, producers of such films will be obliged to cling to expedients in order to live. But the care with which Handy holds fast to General Motors, Wilding to Chrysler, or with which Visugraphic sprang at the beck of the Pennsylvania Railroad, represent a form of anxiety which need not be, when the surrounding economic forces are integrated and given their natural, unobstructed play. When that time comes, as it inevitably must, there will be inexhaustible opportunity for service apart from the work to be done for any single client.

From the standpoint of real non-theatrical progress, the future is brightest for those concerns which have chosen for their bread-and-butter expedients devices belonging strictly to the non-theatrical situation and merely filling its present omissions—that is, those which are needed to constitute a complete service, which, in addition to producing the picture, provide its non-theatrical distribution, non-theatrical exhibition and non-theatrical care. Handy was the first considerable proponent of this idea. It meets the needs of the owner of the films, provides the projector, the screen, the operator and all the other appurtenances of exhibition, including the audience. Many producers have obligingly fulfilled these requirements for their clients on occasion; but Handy has made the plan part of a consistent and continuous policy almost from the start of his organization.

It is observable that, where the idea of full service obtains, the organization is logically threefold, represented by a sales manager, a production chief and a director of distribution. The distribution head is a comparative newcomer; the other officers are longer established. For many years only the most rudimentary form of organization expected the person in top command to solicit the accounts as well as to make the pictures. The partnership of a salesman and a producer, as exemplified by Loucks & Norling or by Stark & Edwards, has been common. As to the usual officer of first importance, in the early years after the First World War, the typical non-theatrical producing firm was headed by the technical man, the fellow who knew the camera—Carlyle Ellis, Leroy Phelps, Don Malkames, William Ganz; but the firms which rose thereafter to prosperity were those led by the men of business—Jam Handy, Wilding, Harrison of Harcol—subordinating production to sales and distribution, and insisting first and foremost on quantity output. Their present strength indicates, by the higher value placed on their services, where the

drawbacks of the non-theatrical field are most pronounced. In other words, they indicate that the field needs organization just now far more than it needs product.

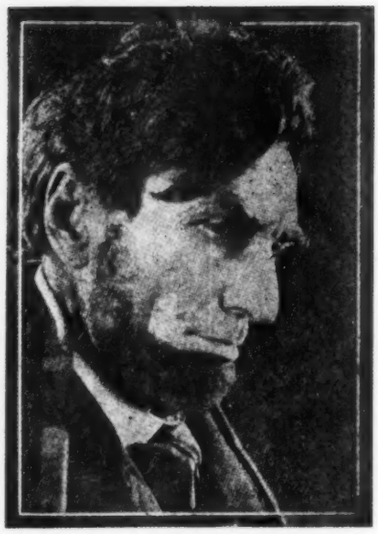
These are only intercalary remarks, for the survey is not yet complete. The list thus far has almost exclusively noticed the concerns whose non-theatrical pictures are industrials, and which stand as "custom" houses, ready to produce any type of subject demanded by a client. They are the business establishments to which new clients are likeliest to apply in the reasonable belief that there they will receive the utmost in non-theatrical attention.

But, in addition to these all-type services, there are narrow specialists, who, while they may snap up any stray account whatever for a bread-and-butter reason, try to confine themselves to the making of just those pictures for which they have professional knowledge and particular techniques. As a matter of fact, the abilities of these specialists in medical films, church films, nature study and so on, are so well recognized that, when the more general producers obtain contracts for pictures requiring such skill, they frequently sublet the making to them. It is clear, however, that these experts, with a few exceptions, are far less dependent on geographical sitations than the others; and they are considered preferably, therefore, in those coming pages wherein non-theatrical enterprises are classified by the broad subjects which principally engage their interest, rather than by physical regions.

The "One-Timers"

THERE are many interesting characters who appear, disappear and reappear as alleged producers of non-theatrical films. Take the common variety of self-appointed commission merchant. A casual acquaintance of some sort with any phase of the entertainment world gives him a professional air, and brings into his range some green, prospective client who wants to know where one may have a motion picture made. Rather than permit a possible source of profit to slip through his fingers, the supposed guide, philosopher and friend seizes the account in his own name, and then secretly sets forth to find a qualified producer who will make the film on a sharing basis.

I am sure that my experience in being approached by fellows of this type—who want all the work done with Hollywood finish and never less than half the profits—is not unique. Managers of small theatres, third-rate actors, humble makers of lantern slides, cabaret proprietors, orchestra musicians and blackguard politicians, all are represented in the number. The routine is simple. The self-constituted agent poses to the innocent buyer as a master of the field, quotes a manifestly "rock-bottom" price on work about which he knows nothing in order to hold the account, and expects the ultimate producer not only to conform with his miserable arrangements but to split the gross return. A profitable experience or two for him, and one finds "producer of educational and industrial films" lettered on his office door and added to the list of varied other "services" named on his business stationery.



The Rev. John E. Holley, as he appeared when made up by his cameraman for test scenes produced in the Springfield Lincoln country.

Also to be set apart are those to whom psychologists and police refer as "exhibitionists." They love to bask in the sun of achievement without being willing or able to serve the gruelling apprenticeship normally required. Most of them are harmless; in non-theatricals they merely confuse the statistics. I know one. He is nominally an attorney; but he long has had himself named in standard lists of active non-theatrical producers and distributors, with the usual accompanying symbols of kinds of picture and forms of release, when all he possesses are some 16-millimeter home movies, produced by himself in amateur fashion, and, as far as I know, never yet sought by any responsible group for rental.

In September

"Motion Pictures — Not For Theatres," serialized in these pages since and including the issue of September, 1938, will continue here in the autumn, still the first detailed and complete history of the non-theatrical field. In September the chronological narrative will expand into the 1919 start of the visual education movement in America. Only subscribers may be sure of reading this previously untold story and the upwards of twenty more intallments to follow.

When it comes to being a producer merely by wishing, there is a much more valid place to be held by the group of men and women who, while earning their livings in narrow departments of motion picture production, spend their hard-earned savings in experiments to prove the practicableness of their dreams. There was Ferdinand A. A. Dahme, who, in the days of silent films, had established in the Chandler Building, in New York, a flourishing little business of hand-lettering and decorating title cards. He photographed the cards on an animation stand, which was common practice of men in his line, because the cards were easier to keep flat in the horizontal plane; and this equipment, of course, invited a wider range of service.

So Dahme, guided only by his own inclination and some old textbooks, undertook to produce several subjects which he believed would be useful in schools—demonstrated movements of the solar system, the formation of land surfaces by glacial action and erosion, shown in compressed action, and more which I've forgotten. The individual scenes were striking and effective in their animation. Dahme was one of the cleverest air-brush workers I have ever known, and he was at particular pains with these examples. But he had printed legends and complicated arrangements of his material which the schoolmen found poorly adapted to their needs. I don't recall that he ever was able to dispose of them—not even when sound came in and wrecked every artist's business of supplying subtitles. What a pity that proper encouragement and guidance cannot be given to eager, able persons such as this man. Of course, it's too late now to help Dahme. Friendly, gifted, Dahme, with his gold-toothed smile, side-burns, tousled gray hair and Montmartre smock—April 20, 1935, he died.

The artist is proverbially imprudent in business, and Dahme had that characteristic half-scornful, half-vexed attitude toward the commercial details. Perhaps without it he might have shaped his many opportunities to a more prosperous end. He might have learned the trick from certain men, opportunists whose technical knowledge of motion picture production was far, far less than his, but who seized opportunities as they were presented and re-sold them, instead of just creating them. I am thinking now of Francis Trevelyan Miller and his Lincoln films.

Miller had been thinking Lincoln for a long time before he reached the films period. He had written and edited popular published works on the great martyr president, and he had been thinking films, too, for he had had a considerable hand in producing "Deliverance," the theatrical feature presenting the amazing story of Helen Keller. Indeed, several years before that, in 1916, Miller had presided over "Art-in-Motion Pictures Day" at the first National Motion Picture Exposition in New York City.

(*Concluded on page* 242)

The Second Midwestern Forum on Visual Teaching Aids

(Reported jointly by E. C. WAGGONER and LEE COCHRAN)

ONE of the most successful of the many conferences on visual education being held in the United States this year was the second Midwestern Forum on Visual Teaching Aids, held at the Hotel Morrison in Chicago, on April 5th and 6th.

Action with a practical slant, rather than theory, was the aim of the directors in choosing the type of program they wished to sponsor. In advance they stated their platform definitely. "Believing that progressive teachers and school administrators are interested in the effective use of all types of visual aids, the program committee of the 1940 Forum has endeavored to build on a horizontal rather than a vertical plane. Therefore a careful search has been made to provide demonstrations in a wide range of subject matter. These have been carefully planned and will be conducted by individuals who have made significant contributions in their respective fields." It was gratifying to see at the close of the two-day conference, that this objective had been attained, from primary through college to adult education.

General Session
April 5th, 9:30 A. M.

The conference was opened by Dr. Wm. C. Reavis, of the Department of Education, University of Chicago, and general chairman of the Forum. He spoke on the purpose of the conference: to bring together the people who were interested in Visual Education, giving all a chance to see from leaders, ways of getting a maximum of results in a business so rapidly growing.

There followed then, the first general meeting, which was conducted by Dr. J. E. Hansen, Chief of Bureau of Visual Instruction, University of Wisconsin, and President of the Department of Visual Instruction of National Education Association. His excellent opening address on *Where Are We Going in Visual Education?* is here given in its entirety.

Where Are We Going in Visual Instruction?

J. E. HANSEN
University of Wisconsin, Madison

AFTER having watched the visual instruction movement during the past 12 or 15 years I hesitate to predict where we are going in visual education. I prefer to suggest where I think we ought to go.

The Visual Instruction program can be summarized under four main headings:

1. Curriculum study and planning of the materials of instruction
2. Production of materials
3. Distribution
4. Use

I believe the outstanding weakness in the visual instruction movement at present is its separation from the regular educational program—I say this with some hesitation because in this separation probably also lies its greatest strength. I doubt that we should have such films as *The River* and the many classroom films of equal merit if we were an integral part of the educational program. But to get back to my original contention, how can we overcome this fundamental weakness in our movement? How can we integrate our program more closely with the regular education program? We hear nowadays a great deal about the curriculum. Apparently much effort is being expended on the curriculum. We hear and read much about curriculum specialists—that is, outside of the visual instruction literature and discussions. I am wondering if it isn't about time for us to interest ourselves in this thing called the curriculum.

Before we do anything else in our program it seems to me that we must decide what we hope to accomplish in our educational program. In other words, we must determine what our objectives are. We must decide what basic concepts we wish to develop in each subject matter area. This, of course, is something that our curriculum committees and curriculum specialists must have constantly before them when working on the curriculm regardless of whether visual materials are planned or not. After having determined our objectives and decided what concepts should be developed to achieve these objectives, our next step is to determine where visual aids are needed to develop these concepts, and the types of visual aids that are most appropriate and most effective. After having decided what visual aids are needed the next step would be to canvass the field to learn what is already available and then to evaluate these aids in the light of our objectives, that is, in the light of what we expect them to accomplish. Now, with a knowledge of what we need, and with a knowledge of what we already have, we can proceed intelligently to the planning and production of new visual aids, whether they be motion pictures, lantern slides, models, museum materials, school journeys, or what not. The curriculum builders and the visual instruction specialists should work together in closer cooperation, both in determining where and what visual aids are needed and in the planning and production of these aids. I shall not say anything more about production—production is already too far ahead of consumption.

Under distribution we are concerned with actually getting these materials, these visual aids, into the classrooms and into the hands of the teachers who are to use them. In order that we can be specific, let us consider for the moment the motion picture. How can existing motion pictures be made available for classroom use? Films may be purchased and placed in each school as permanent equipment the same as textbooks and maps and other materials ordinarily found in each building. I doubt that this will come about for a long time to come, if ever, except in the case of special films in some of our larger schools. A few large high school science departments now own certain science films as part of their regular teaching equipment and I believe that other high school departments may find it profitable to own certain films. But aside from such specialized needs I doubt that this practice will develop to any great extent for years to come unless there is a radical change in the types of films made available. If this change takes place—if more short subjects ranging in length from a few feet up to fifty or one-hundred feet are made available, then I see a possibility of many such short subjects being placed in each school. However, what is more likely to happen is the establishment of city film libraries, probably administered jointly with the regular city libraries. I believe that before many years have passed most cities of more than 12,000 or 15,000 population will be operating their own libraries. Possibly county libraries, to serve the school outside the larger cities, will come into being also.

Where, then, will our state libraries come into the picture? The ideal distribution system as I see it would include local libraries of core materials in school systems of cities with, say, populations of 15,000 and up, and a large central state library with a number of branch libraries located at strategic transportation centers about the state. I believe that such central state libraries with branch libraries located at strategic transportation centers about the state can serve the schools more effectively

and more economically than can independent county libraries, in most regions. I agree that there may be exceptions in densely populated counties. The central library with its branch libraries would serve all of the rural communities and all of the villages and smaller cities. At the same time the central state library system would render a supplementary service to the larger cities. If these branch libraries were properly located a truck delivery system could make direct delivery once a week to practically every community in its tributary area at no greater cost than we now pay for parcel post delivery.

We may study our curricula and produce visual aids designed to accomplish our objectives, and we may place these materials in our schools through the most effective distribution arrangements, but unless our schools are equipped to use them, unless our teachers are trained to use them effectively, our whole visual education program bogs down. In spite of the fact that the motion picture and other kinds of projected pictures are generally recognized as our most effective aids to learning we find little recognition given this fact in our schools. Hundreds of millions of dollars have been spent on stupendous school building programs during the past few years. Many dozens of huge temples of learning have been erected in my own state within very recent times—structures which have cost hundreds of thousands of dollars each, structures in which no cost has been spared to provide many of the modern facilities. And yet, we can pass through these buildings from room to room and floor to floor without finding a room with simple dark shades or other means of excluding the outside light so that projected pictures can be utilized. In other words, in planning and constructing these temples of learning the utilization of one of the most effective aids to learning has been entirely overlooked. We seem to be more concerned with physical comfort and well being than we are with mental stimulation. Probably, we, and more specifically you people assembled here, have been negligent in not insisting strongly enough that our older buildings be modernized and that our new buildings be provided, as part of the original planning and construction, with complete visual instruction facilities. I should like to see this organization and our National Department of Visual Instruction appoint a joint committee to set up standards or minimum essentials for the equipping of our schools and to stay on the job and see that they are headed by our school officials and school architects.

Now, let us suppose that we have our visual aids, and that we have modern buildings and properly equipped classrooms. Our next problem, obviously, is to insure the most effective use of such materials and equipment. This involves the proper training of our teachers. We might treat the training of our teachers under two headings, namely: (1) in-residence training and (2) in-service training. If we were to canvass the thinking or the opinions of the persons who have thought at all about the in-residence training of teachers in this field we would find them roughly in two groups: (1) Those who favor special training in special courses and (2) those who are opposed to special courses and classes and who insist that such training should be part of all education courses, especially methods courses. Let us consider the latter first. Theoretically, I will agree that they are right, but practically not. I shall not take your time now to outline what I believe such training should consist of. But such training is of necessity specialized and technical. Every teacher should be familiar with and be able to handle all of the various kinds of equipment involved. He should be acquainted with all of the various visual aids, their cost, and their sources. The effective use of the various kinds of visual aids involves classroom techniques different from those ordinarily used in the classroom. I believe I am fairly familiar with the training, and with the practical knowledge of the teachers in our teacher training institutions, and I believe I am not unfair to them when I say that for the time being they are neither equipped to nor do they have the inclination to give the kind of training in this field that our teachers need. Some time in the future when visual aids come to be as commonly used as the textbook is at present, not only in our elementary schools and high schools, but in the instruction program of our teacher training institutions as well, special courses may not be necessary. However, even then I believe it would be good economy to give special training in the mechanics of visual instruction, to acquaint prospective teachers with the types of materials available and their sources, and to give elementary training in the use of equipment including projection and camera equipment. For the present and the immediate future I would recommend not one special course, but several. I would offer first an undergraduate course dealing with the problems of the classroom teacher and second a course on the graduate level designed for the training of directors of visual instruction, for teachers of courses in visual instruction and for other specialists in the field. Such a course ought also to be made mandatory for persons planning to specialize in curriculum construction and for persons preparing to engage in the planning and production of various types of visual aids.

Classroom Clinics

April 5th, 10:30 A. M.

Next came the first of the classroom clinics. The plan was to have two groups meeting simultaneously in several sessions. One group dealt with elementary school problems, while the other concerned itself in the high school-college field.

In the former group Mr. Harry D. Gillet, Principal of the University Elementary School, University of Chicago, acted as chairman, with Mr. James P. Fitzwater of Lake View High School as secretary. The first clinic in this group dealt with nature study: "How living Things Are Conserved and Protected." The film used was *How Nature Protects Animals,* an Erpi film. The demonstration was arranged and conducted by Miss Dorothy Burns, Director of Visual Education, Cicero Public Schools, who did a marvelous job with the fifth grade class she brought with her. She gave first an excellent preparation of what the class would see, followed this with the film showing, and ended with a class discussion using the film to motivate a study that was amazing in the breadth of its reach.

Meanwhile the high school-college clinic was progressing under the chairmanship of Mr. Noble J. Puffer, Superintendent of Schools of Cook County, Illinois, with Mr. Lee Cochran of the University of Iowa, acting as secretary. Here there was a presentation of a film demonstration on an astronomy unit, arranged and conducted by Dr. Walter Bartky, Professor of Astronomy, University of Chicago, who was a collaborator in the Erpi astronomy series of films. Dr. Bartky presented the problems they had been having at the University of Chicago in presenting twelve lecture demonstrations on astronomy to a number of different class sections. After several years of following this general lecture procedure, they started to study the possibility of making a series of sound motion pictures to reduce the number of repeat lecture demonstrations. Considerable data was collected and a series of four sound films were planned. These four films were then projected in the following order: *The Earth in Motion, The Solar Family, The Moon,* and *Exploring the Universe.*

Dr. Bartky commented on different possible uses of the films, and stated that under normal classroom use, only one film would be presented during any one lecture period, and that the film would be repeated at least three times with

proper lecture and demonstration between each showing, to give the students proper understanding of the topic. At this point the discussion was thrown open for questions:

QUESTION: Is it necessary to explain certain demonstrations that are shown in the film, to the class before the film has been presented?

DR. BARTKY: In all films it would be necessary to explain in full the details of the equipment used in the presentation of the film in order to clarify the subject. He again emphasized the fact that he would also show the film at least three times to each class, in addition to the normal lecture and demonstrations.

QUESTION: What if the film were available for showing but once, where in the course would you show it to obtain the best results?

DR. BARTKY: I would probably show it at the end of the topic as a review of the certain subject.

To summarize Dr. Bartky's presentation, the audience received very definite ideas regarding the possibility of using this type of material where the problem of large group sections is of importance. The discussion also brought out the possibility of using these same films in groups other than on the college level.

Luncheon for Directors of Visual Instruction
April 5th, 12:30 P. M.

The luncheon for directors of Visual Education was attended by one hundred and twenty-five. Topics for discussion were "The Budget and the Visual Program," introduced by J. E. Hansen and Lewis Petersen of the University of Illinois; "Problems in Visual Instruction Confronting the Schools," introduced by Justus Rising of Purdue University and Roger Stutz of the Aurora Public Schools; and "Advantages and Disadvantages of University, County, and Sectional Libraries of Visual Aids," introduced by B. A. Aughinbaugh of the Ohio State Department of Education and Lee Cochran of the University of Iowa. Open discussions in these topics proved so interesting and valuable that this luncheon group did not adjourn until four o'clock.

Classroom Clinics
April 5th, 2:00 P. M.

Meanwhile the second session of clinics had started. The Elementary School group was enjoying a very practical and profitable demonstration on *The Preparation and Use of 2 x 2 Slides in Classroom Teaching*, arranged and conducted by J. B. MacHarg, of Eastman Kodak Company, Rochester, New York. The possibilities of economically establishing one's own library of slides as well as developments of new projection apparatus for showing them, were presented, and most favorably received.

This clinic was followed by a demonstration of *The Effective Use of Lantern Slides in Teaching Geography*, by Laura Walkins of Cicero, with Ruth Weaver Mikesell of DePaul University as discussion leader. The "class" consisted of a group training for elementary teaching as well as a student group.

During the high school-college session Dr. Irving J. Lee of Northwestern University School of Speech, high-lighted the clinic by demonstrating in a "Town Hall" type of meeting how a film might be used to stimulate discussion of social problems in adult groups. He presented a film showing the Southern Tenant *Share Croppers* with a discussion on possible use of such films as a means of propaganda. The group were asked to pick out the parts of the film dealing with propaganda and define just how it might affect groups viewing the film. The entire presentation was very instructive and educational in this matter of analysis of propaganda. The discussion built itself up to such a plane that it was hard to dismiss the group.

The afternoon sessions were concluded by "Pageant of America" slides, arranged by Dr. John A. Bartky, President of Chicago Normal College; and conducted by Mr. Martin Lowry of the Parker Elementary School of Chicago using a class from that school. This series of slides put out by Yale University Press is comparable to the old "Yale Chronicles" in motion pictures. The slides show American historical scenes and are arranged in units. During the presentation of each slide, some student discussed circumstances leading to or following or dealing with that particular historical event, while the remainder of the class was aided materially in visualizing the scene because of the slide. An extremely interesting development of a unit on communication was attained by the use of slides to present certain key materials. The class had developed playlets relating to the slides, showing such developments as Indian sign language, pony express, telegraph, air mail, etc. This presentation showed what could be done by stimulation with slides. It was well handled and enthusiastically received.

Annual Banquet
April 5th, 7:00 P. M.

The banquet that evening was held in the Terrace Casino of the Hotel Morrison, and was designed to high-light the entertainment of the Forum. Tables were arranged to face a screen so that with the aid of special lighting, during dinner and afterward, the four hundred guests might enjoy a varied program of three hours of films. This montage of the Audio-Visual Arts ran the gamut of everything from locally-made film, through a history of film making, sports reviews, English films, to a popular feature length Hollywood production.

Classroom Clinics
April 6th, 9:30 A. M.

The second day of the Midwestern Forum opened with the final sessions of classroom clinics. In the Elementary School section was presented a paper on *Functions and Activities of Film Service* prepared by Mr. Arch A. Mercey, Assistant Director of the United States Film Service. With it was shown the very excellent film, *The River*.

The high school-college group concluded with an intensely practical demonstration, *Visual Aids in Industrial Arts Courses*, arranged and conducted by Mr. W. R. Cleveland, Director of Visual Instruction in Downers Grove, Illinois. Mr. Cleveland gave one of the most comprehensive demonstrations on the use of many different visual aids including films, slides, film strip, 2 x 2 inch slides, and flat pictures, in the field of Industrial Arts, that I have

ever had the opportunity of viewing. He stressed the point all through his lecture demonstration that no one visual aid would fill his needs in teaching in this field, but he depended on the use of many different aids. Many of the slides, film slides, 2 x 2 inch color slides and films used in the demonstration were made by Mr. Cleveland in his own school situations.

Part of the demonstration was assisted by a group of students from Mr. Cleveland's classes in Mechanical Drawing, and the students were asked to complete drawings projected on the screen by means of lantern slides, others were requested to make corrections on drawings projected on the blackboard. Mr. Cleveland in summarizing his talk stated that the increased use of visual aids in his classes had increased the entire general interest in the subjects of drawing, woodworking and other industrial arts.

Final General Session April 6th, 11:00 A. M.

The final general session was concluded with a fitting climax for the Midwestern Forum. This consisted of a demonstration by the "Commission on Human Relations of the Progressive Education Association" arranged and conducted by Mr. James P. Mitchell, member of the Commission. A Social Science class of the Elgin High School furnished the "class." They had not seen the film in advance of the presentation nor did they know Mr. Mitchell. A section of the feature picture *Dead End* was shown, and open discussion followed. An unbelievable number of social problems were seized upon by this alert group, forming conclusions relating to human behavior that must be valuable in solving their own future problems.

The Forum was concluded by reports from classroom clinics and a summary by Dr. Reavis of what had been accomplished in the 1940 Forum. The conference had been attended by over 700, registering from nearly every State in the Union, and included also a visitor from India. Nine different States were represented by the first fifteen persons registering. Special mention should be made of the very excellent exhibits of the newest types of equipment pertaining to all branches of Visual Education, offered by all leading manufacturers of such merchandise. These were on display throughout the conference, and were assembled under the very able chairmanship of Mr. Paul G. Edwards, Director of Science and Visual Education, City of Chicago.

Forum Committees

General Chairman—William C. Reavis, Department of Education, University of Chicago.

Secretary — Arnold P. Heflin, Lane Technical High School.

Treasurer—Harry O. Gillett, Principal, University Elementary School, U. of C.

Committee on Exhibits—Paul G. Edwards, Chairman, Director Science and Visual Education, Chicago Schools; Harry Munson, Ampro Corporation; Donald B. Oliver, Victor Animatograph Corporation; Roy F. Scott, Bell and Howell Company.

Committee on Publicity—Mrs. R. M. McClure, Chairman, Better Films Council of Chicagoland; B. A. Auginbaugh, Ohio State University; Charles A. Fisher, University of Michigan; Nelson L. Greene, Educational Screen; J. E. Hansen, University of Wisconsin; Robert A. Kissack, University of Minnesota; Lewis Petersen, University of Illinois; Mrs. Frances J. Waindle, Women's Clubs; J. Kay White, State Parent Teacher Association; Marie Witham, Society for Visual Education.

Committee on Arrangements—Wesley Greene, Chairman, Chicago Film Center; Lyle Stewart; James H. Wellard; Jane Chitwood.

Committee on the Program—Ernest C. Waggoner, Chairman, Director Science and Visual Education, Elgin Public Schools; John A. Bartky, President, Chicago Teachers College; Lee Cochran, University of Iowa; James P. Fitzwater, Lake View High School (Chicago); G. L. Freeman, Northwestern University; Harry O. Gillet, University of Chicago; Noble J. Puffer, Superintendent of Schools, Cook County; Samuel N. Stevens, Northwestern University; Erwin W. Strom, Northwestern University; Ralph W. Tyler, University of Chicago.

Motion Pictures— Not for Theatres

(*Concluded from page* 238)

Early in 1923 Miller was at a social gathering in Cincinnati, when he saw among the guests a man who startlingly resembled Lincoln. I can understand the shock of recognition Miller must have experienced, for I felt the impact once, too, with the same person. It is a curious fact about these pseudo-Lincolns, however—although I dare say it is true also in the cases of other historical doubles—that the outward resemblance is comparatively unimportant; the impression of being Lincoln really comes from the character within. Physically, the Rev. John E. Holley was the most astonishing counterpart of the shaven Lincoln I have ever seen; temperamentally they were as far apart as the poles. On the other hand, Frank McGlynn, the great *Lincoln* of Drinkwater's fine stage play, had only a distant physical likeness in my estimation; but I never have known of an actor's representation of a real personage which rang truer in my heart than his.

But this particular Lincoln, the Rev. John E. Holley, had additional attractiveness to a man hoping to realize a dream. He was backed warmly by a very wealthy open-handed gentleman, Albert Krippendorf, Cincinnati shoe manufacturer. Krippendorf already had financed Holley in a film enterprise, spending about $50,000, it is said, to realize the clergyman's wish "to photograph every spot mentioned in the Bible." Just lately Holley had returned from this adventure with perhaps seven or eight miles of film shot under his direction by Larry Fowler, a former Thanhauser cameraman. Krippendorf's admiration of this accomplishment was still running high, and he was quite receptive to the idea of sponsoring Holley in the production of a Lincoln cycle, which in anticipation might be vastly better than the series already made by Benjamin Chapin and released nationally by Paramount. You see, Miller lost no time in following up his opportunity.

Holley, himself, was only slightly difficult to persuade. At the same time he was too sensible a man not to realize his own limitations. But he concluded that, while he was not an actor, "if I look like Lincoln to such an extent that I can perpetuate the noble traditions of his life, it is my duty to do it." Miller thereupon proceeded, on a price arrangement made with Krippendorf, to sketch out the scenarios for a Lincoln series. In the meanwhile Holly, provided with a period wardrobe, a quantity of crepe hair and Larry Fowler, the cameraman who had worked with him in Jerusalem, went down to the Lincoln neighborhood at Springfield to produce some test scenes. The eighteen hundred feet or so which he brought back seemed very encouraging; and the sketch scenarios began to appear rapidly, typed in colors and bound in leather stamped with gold.

The ample scale of production required by those scenarios turned the tide. Holley, himself, used them as a basis for asking the opinion of a motion picture production man and was told frankly that the scripts called for a huge and probably irrecoverable expense. He accepted the verdict sensibly, told Krippendorf about it, and advised that the project be terminated. That the matter stopped there was fortunate indeed for Krippendorf, for soon afterward he became gravely set back financially and needed all of his resources in order to pull through.

(To be continued)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Administration of Visual Aids

Picture Projection in Minnesota Schools Carl A. Pearson, Pine City High School, Minn.—*Minnesota Journal of Education*, 20:317 April, 1940

A large proportion of the schools of Minnesota with a student population of 300 to 1,000 responded to a questionnaire, from which the following data were assembled:

Motion Picture Projection: Two thirds of the schools have motion picture machines, and many of the others borrow machines on a yearly contract basis. Sound films are used more than silent.

Film Rental: Practically all films shown are rented. More than half of the 128 schools responding used films contracted for a year in advance. This method of rental reduces the cost per film to a small amount, but nearly half of the superintendents indicated that this arrangement is not always the best. Plans for cooperative film libraries, possibly housed in a state teachers college, are under way. This would extend the time in which a film could be held, and possible improve the technique of utilization.

School-Made Films: More than one fourth of the schools reporting indicated that amateur films were made of school events. These schools are enthusiastic over the value of school-made films for public relation.

Attitude of Administrators: Budget limitations, inadequate teacher training and expensive equipment were important problems limiting the use of visual aids, but 92% of the superintendents would like to extend the program.

The Student Participates—W. M. Gregory—*Scholastic* 36: 5-T April 29, 1940

Considers the following four important points in discussing the value of the motion picture as an aid to instruction: adequate budgetary provision, discriminating selection, definite integration with subject matter, observance of accepted teaching procedure.

Classroom Facilities—S. B. Zisman—*Scholastic* 5-T May 20, 1940

The school plant is an outmoded affair in comparison with the progressive movements in educational practices. "Typical classrooms" are built without regard for new teaching techniques. The writer outlines the steps by which the enterprising administrator and resourceful teacher can undertake the reorganization of space and equipment to create desirable architectural environment and facilities for a visual program.

Using Motion Pictures—A. Doornboos, Jr.—*Montana Education*, 16:6, March, 1940

A film program covering nearly all the subjects in the elementary school has been arranged in Clancy, Montana for showing every two weeks. Where the subjects appear to be limited in appeal, the groups are divided. A preliminary period of explanation or summary precedes each showing, and opportunity for discussion follows. The cost of a regular film program is still high, and a film circuit assists somewhat in reducing the cost.

Other items of local interest for Montana teachers are included in this monthly column on visual education, conducted by Paul Anderson.

Research and Evaluation

Teaching Industrial Arts with Motion Pictures—Dale J. Baughman, Gahanna, Ohio—*Ohio Schools*, 18-60, February, 1940

A brief report of a study in which 40 films in the field of industrial arts were evaluated for classroom use. A rating sheet, prepared by the author, was used with a group of volunteer students. Some of the students were beginners in the industrial arts training program and others were working on their doctor's degree. No fewer than 15 students, and as many as 60 rated a single film.

Conclusions: 1) Practically all the films were accurate, at least at the time of production. Employer-employee relations were not shown in films made 10 years ago. Critics were mainly teachers in junior and senior high school, and occasionally elementary teachers were included. 2) The condition of the films for the most part was satisfactory. Criticism was mainly based on poor photographic technique, or poor continuity. 3) Few of the films seen helped to promote intelligent consumer attitudes, or attitudes on cooperation, resourcefulness, conservation, worker relationships. 4) A rating list is appended, showing the films found to be most valuable, and those of least value to teachers in industrial arts.

It is realized that it cannot be estimated in advance whether or not a film will have value for teaching. Little is known as to what things in a film really are impressive to a child. A great deal is known about what teachers think of films, but little is known as to the reaction of the child to these same films.

Recommendations: a) That hundreds of groups be established in all educational areas to evaluate existing films, b) that standards for the production of educational films be set up, and that teachers even go so far as to prepare scenarios of educational films; c) that more films be made to give technical information that better use be made of free films; e) that the State Department of Visual Education be extended.

Pupil Evaluation of Sound-Film Components—H. A. Gray, *Elementary School Journal*, 40:50-17 March, 1940.

This article gives details outlined in a previous paper in EDUCATIONAL SCREEN, January, 1939. Two fifth grade classes at Horace Mann School, New York City were used as subjects for the experiment. The unit of study was Conservation of Natural Resources. Three forms of tests were constructed to determine the children's reactions to the sound components of the Erpi film on that topic.

Since the pupils were of an unusual type, the findings from this study cannot be applied to other children from less privileged school and home backgrounds. The pupils were sensitive to environmental sounds in the film, but multiple showings did not add appreciably to this sensitivity. In fact, it fell considerably at the second showing but mounted again at the third. The pupils were definitely conscious of the voice qualities they preferred in a narrator. Their understanding of vocabulary used by the commentator grew with additional showings. There were no sex differences, and all pupils preferred sound to silent films.

Convincing evidence was reported that pupils were aided in their audio-visual concepts by successive showings of the film. As to attitudes, or generalization, with each showing of the film there was a tendency for more pupils to agree with generalizations considered important by adult students of conservation, although these generalizations were not dealt with directly by the film nor taught by the teachers. (Did the generalizations come to the children *in spite* of the film?? E.S.)

Techniques of Utilization

The Many-Sided Motion Picture—E. Waggoner—*Scholastic* 36: 6-T April 29, 1940

Many educational films offer a wide range of use. The technique in all cases, however, follows the same pattern. First, the student must be presented with definite objectives; secondly, the film presentation should occupy wholly his voluntary attention; thirdly, general discussion should follow to help the student form correct concepts and reach desirable conclusions.

(*Continued on page* 256)

Among the Producers Where the commercial firms announce new products and developments of interest to the field.

New SVE Kodachrome Slide Library

A new and important milestone in visual education is announced in the accumulation of an initial library of more than 25,000 Kodachromes, (2 x 2 inch slides) as the latest project of the Society for Visual Education of Chicago, which for many years has been a leader in visual education progress both in the school and religious fields.

A carefully selected series of subjects is to cover comprehensively the curricula of primary and secondary schools, as well as the needs of specialized instruction in such related fields as travel, art, religion, health, morals, etc. For example, one series already completed includes faithful and vivid color reproductions of more than five hundred of the world's most famous paintings, both sacred and secular, from the brush of over one hundred of the world's immortals. A study of the priceless art treasures enshrined in the Louvre, Pitti Palace, and Royal and Metropolitan Museums have been available until now only to the rarely privileged few, and at great cost both in time and money.

Through the magic of Kodachrome, the full impact of these artistic and cultural achievements of an entire era of world progress, is now brought to bear upon the esthetic and practical development of American youth in classrooms everywhere.

Similarly, such subjects as geography, nature study, botany, zoology, agriculture, architecture, and history, are injected with a vitality, deeper meaning, and complete accuracy through the addition of full color in their presentation, as a supplement to the tried and true instruction filmstrips in black and white.

In order to enable an easy and ready selection of pictures to meet various needs, and to key them with equal facility to the curricula of all schools within the primary and secondary classifications, it is planned to group and catalog the library in a number of different ways, such as by subject, country of origin, author, branch and subdivision of science, etc. In addition, the various sets thus formed will later be accompanied by lessons, prepared by leading instructors in their respective fields.

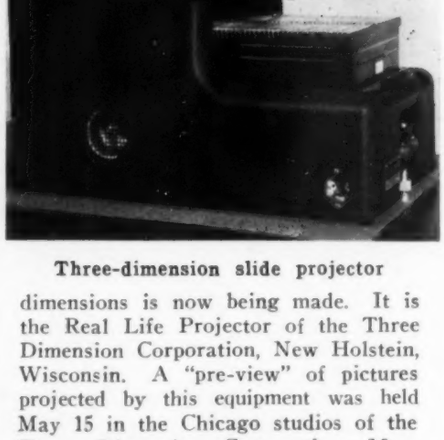
For example, the collection of famous art masterpieces now available is indexed and subdivided according to painter, art period, nature of subject, and school of expression. Whether the purpose of the instruction be knowledge of religion, painting technique, historical evolution, manners and customs of peoples, or art forms and their appreciation, a suitable grouping of subjects and an accompanying lesson will be supplied.

Obviously, a multiplex educational program of this magnitude will take some time to complete, even with the help of a large staff of instructor-aids, drafted from various educational institutions because of special fitness or knowledge of the various subjects. Immediately, therefore, and to insure availability of an immense collection to educators upon opening of school in the fall, the first step is the preparation of a complete catalog, listing and grouping the slides in accordance with academic requirements. Further, in addition to the art, geography, biology, and other series already photographed, a number of others dealing with vacation activities, such as travel and National Parks, will be assembled to supplement the classroom work of educators based on personal vacation experience.

All these 2 x 2 slides will be offered for sale outright at a cost of 50c each, mounted in the new S. V. E. cushion frame slide binder, in which both glass and film are protected against normal risks of breakage.

New Automatic Projector Shows Color Slides in Three Dimensions

For the first time in the history of the manufacture of visual aids for selling and teaching, an automatic projector for showing glass slides in three dimensions is now being made. It is the Real Life Projector of the Three Dimension Corporation, New Holstein, Wisconsin. A "pre-view" of pictures projected by this equipment was held May 15 in the Chicago studios of the Three Dimension Corporation, Merchandise Mart. The showing was a practical demonstration of the dramatic realism which is possible in illustrating many types of subjects. Each picture has not only height and width, but the true depth of perspective that one sees in viewing the actual scene. The projector is electrically operated. The slides set in trays, may be shown automatically and changed at set intervals or may be shown individually by pressing a control switch placed anywhere desired. The electrical control of individual pictures is appreciated by lecturers who wish to discuss each picture at some length before proceeding to the next scene. The advantages of automatic projection make the equipment especially suitable for conventions and exhibits in stores and other places.



Three-dimension slide projector

The Real Life Projector assures error-proof insertion of the slides. They can never be put in upside down. Because they are not changed by hand they remain free from thumb prints and finger markings. Each tray holds any number of three dimensional slides up to 35. If it is decided to show more than 35 slides during one lecture, the tray can be instantly replaced with another tray. The slides do not have to be handled. The projector will show, in addition to the three dimension slides, the conventional slides. When these are used the trays will accommodate twice as many slides as can be used with three dimensional projection.

With three dimensional slides, there is a slide for each eye. The slide for the right eye shows the scene exactly as the right eye would view it. The slide for the left eye taken from a slightly different perspective, shows the scene exactly as this eye would observe it. When the projected picture is viewed through Polaroid glasses, each eye sees only the view that it would naturally have in observing the actual scene.

The Real Life Projector was invented by Mr. R. V. Brost, now Vice President of the Three Dimension Corporation. The discovery was the result of many years of research which had its start when Mr. Brost was official photographer of the Garden Club of America. In that capacity he was called upon to make three dimensional color photographs of private gardens in many places throughout the United States. With the advent of Polaroid glass, Mr. Brost saw an opportunity to develop a projector that would show the pictures in three dimensions. This year, for the first time, the projector is being built commercially for the use of business firms, educators, lecturers and others interested in showing life size pictures in three dimensions. The Jantzen Knitting Mills, Crane & Co., United Air Lines, Elgin Watch Co., and the Hickock Manufacturing Co. have contracted for the service.

Among Ourselves

Notes from and by the Department of Visual Instruction of the National Education Association.

Conducted by Charles F. Hoban, Jr.
American Council on Education, Washington, D. C.

AMONG ourselves, this month is the summer meeting of the Department in Milwaukee. President Hansen has achieved two unusual things. Visual education will be on the main program of the N.E.A., and the program of the D.V.I. has been completed in time for publication in this issue of the Screen. *Mirabile dictu.*

On July 2 one of the five Morning Assemblies of the N. E. A. sessions will be given over to "Visual Aids in Education." Presiding will be President Hansen. Three speakers have been secured for this program with a fourth yet to be selected.

The meetings of the D.V.I. are unusually interesting. No longer may the Department be charged with boiler-plate programs, trotted out each year with the same speakers and the same speeches. Even your correspondent had to make a last minute suggestion to the president that some of the swell 16-mm. sound films produced by Denver high school students might make swell looking for the Department at the Tuesday luncheon. So there is still at least one line of boiler-plate for the program, albeit only twenty minutes, film, speech, and all. Friends Emmert and Hamilton from the Keystone state are also on the program. Otherwise, we shall have new names and new faces.

Complete program of the D.V.I. is as follows:

PROGRAM

Milwaukee, July 1-3, 1940

Department of Visual Instruction
National Education Association

Hotel Wisconsin, Gold Room

Monday, July 1

3:15 P.M. Milwaukee Vocational School, Room 305

Joint Meeting with Department of Secondary Teachers. Presiding, J. E. Hansen, President, Department of Visual Instruction.

An Experiment in Art Education—Alfred G. Pelikan, Director, Milwaukee Art Institute and Supervisor of Art Instruction in Milwaukee Public Schools

Field Experiences—John Rothschild, New York City, Executive Director, The Open Road

Discussion Leaders:
Mrs. Freda S. Plummer, Ponca City, Oklahoma
Frank K. Reid, Wichita, Kansas
Wilber Emmert, Indiana, Pennsylvania

Tuesday, July 2

9:00 A.M. Plankinton Hall Auditorium

N.E.A. Assembly Program on Visual Instruction—
—J. E. Hansen, President, Department of Visual Instruction, presiding.

Speakers: Charles F. Hoban, Washington, D. C. American Council on Education; John B. MacHarg, Rochester, New York, Eastman Kodak Company; Alvin B. Roberts, Gilson, Illinois, Superintendent of Schools.

12:00 Luncheon Meeting—Gold Room
Showing of a recent educational motion picture

2:15 P.M. Afternoon Session—Gold Room

Lantern Slides in the Classroom—Adela Losch, Principal, Miles School, Cleveland, Ohio

The Standard Lantern Slide as an Educational Aid—G. E. Hamilton, Keystone View Company, Meadville, Pa.

The Projection of Opaque Materials—H. C. and J. H. White, Berrien Springs, Michigan

6:00 P.M. Dinner—Business Meeting

Wednesday, July 3—Gold Room

7:30 A.M. Breakfast—Business Meeting (Concluded)

12:00 Luncheon Meeting

Panel Discussion: *The School Journey*

Charles B. Park, Superintendent of Schools, Mount Pleasant, Michigan, Leader; F. C. Rosecrance, Northwestern University; Alvin B. Roberts, Superintendent of Schools, Gilson, Illinois; George J. Steiner, Chicago Teachers College; P. R. Hersey, President, Educational Tours Association of Chicago; Eldon W. Mason, Assistant Principal, Marshall High School, Minneapolis, Minnesota.

2:15 P.M. Afternoon Session

The Relation of the Museum to Our Schools—Ira Edwards, Director, Milwaukee Public Museum

Producing Visual Aids on a Statewide Basis—Joseph Rohr, Supervisor, WPA Visual Aids Project, State Department of Public Instruction, Madison.

* * *

About these Denver films. They were produced by high school students in Denver as part of the evaluation program of the American Council on Education's Motion Picture Project. Originally the questions were to find out whether local schools could make technically good films on local communities and whether the making of such films was good educational experience for the students. The answer is yes in both cases. But more than that—the films are far better than anyone even optimistically expected. Paul Reed, up at Rochester, saw *How Our Health Is Protected* and *Food the Modern Way* last week. Says Director Reed, "We were all extremely impressed with the excellence of the job that has been done. . . . It represents a most significant undertaking and schools should know

about it so that they will set up their own film production plans." The sentences between the dots are omitted because they are not so glowingly complimentary. They raise nasty questions about cost, composition, responsibility, social sensitivity, etc.—all of which are being saved for the Milwaukee meeting.

* * *

Paul G. Edwards, director of science and visual instruction of the Chicago Public Schools, has a new job. He is now a member of the board of Examiners of the Chicago schools. Not just accident is this worthy promotion. It comes to lusty, curriculum-wise Paul G. Edwards in recognition of his vigor in developing the department of science and visual instruction of the Chicago Schools.

* * *

This department is bogged down with its fan mail. Several months ago the term, "Aids to perceptual learning," was introduced by Dr. John Hollinger, Director of Science and Visualization, Pittsburgh Public Schools. "What did the D.V.I. think?" queried this department. How many thought is unknown; two wrote—Chester L. MacTavish, chairman of the Science Department in the Roosevelt Junior High School, Altoona; and F. L. Lemler, head of the Bureau of Visual Teaching, State College of Washington.

Liking the word, *perceptual,* but finding the word *aids* obnoxious, Visualist Lemler says of the former "it emphasizes *learning* rather than teaching," is "sufficiently inclusive," but the latter is "a weak sister." Says Lemler, "There is nothing compelling about it. It does not say 'these materials are vital and indispensable in school work.' "

Scientist McTavish finds no fault with *perceptual aids,* lambastes *visual education.* "The term 'visual education,' " says McTavish, "offers opportunity for teachers to jump at conclusions regarding its significance while 'perceptual learning' should tie up more closely the use of sensory aids with educational psychology resulting in constructive thinking on the part of teachers." There is more to these letters, but no more letters on "aids to perceptual learning."

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Dyer, W. C., Prin., Columbus, O.
Eby, George ..... Stockton, Cal.
Elkins, H. ..... Hollywood, Cal.
Elliott, G. ..... Oakvale, W. Va.
Elliot, Keith, Battle Creek, Mich.
Emmert, Wilber ..... Indiana, Pa.
Evans, Marian ..... San Diego, Cal.
Fairbury Schools Fairbury, Neb.
Files, Ralph E., E. Orange, N. J.
Findlay, A. ..... Los Angeles, Cal.
Fisher, Lorena ..... Elkhart, Ind.
Ford, Bert J. ..... Hartland, Mich.
Frances, C. B. ..... Indianapolis, Ind.
Fritsche, H. E. Hawthorne, Cal.
Fuquay, Wade F. Snow Camp, N. C.
Franklin, Mary ..... Detroit, Mich.
Fresno Schools ..... Fresno, Cal.
Gambach, J. C. ..... Peoria, Ill.
Garwood, Irving ..... Macomb, Ill.
General Films ..... Regina, Can.
Goette, W. L. ..... Gainesville, Fla.
Goetting, M. L. ..... Waco, Tex.
Golterman, Eliz. ..... St. Louis, Mo.
Greeley Schools ..... Greeley, Colo.
Greene, Nelson L. ..... Chicago, Ill.
Gregory, W. M. ..... Cleveland, Ohio
Gunning, R. J. ..... Tomah, Wis.
Hale, Ralph I ..... Oceanside, Cal.
Hamilton, George ..... Meadville, Pa.
Hansen, J. E. ..... Madison, Wis.
Harden, J. T., Elon College, N. C.
Harris, J. J., Salt Lake City, Utah
Hart, Gardner L. ..... Oakland, Cal.
Hart, Wm. G. ..... Columbus, O.
Hatch, Arthur ..... Baltimore, Md.
Hawaii, Univ. of (2) Honolulu
Haworth, H. H. Pasadena, Cal.
Healy, Hazel ..... Milwaukee, Wis.
Heer, A. L. ..... Kent, Ohio
Heinaman, F. S. ..... Edinboro, Pa.
Henderson, H. A. Indianapolis, Ind.
Hicks, Samuel I. Pearl River, N. Y.
Hoban, C. F. Jr. ..... Wash., D. C.
Hogan, M. L. ..... Laurens, S. C.
Holland, B. F. ..... Austin, Tex.
Holliday, E. F. ..... Regina, Can.
Hollinger, J. A., Pittsburgh, Pa.
Honeycutt, A. W. Chapel Hill, N. C.
Hooverstock, G. ..... Elkhart, Ind.
Horn, Richard ..... Gallion, Ohio
Houghton, G. H., Pittsburgh, Pa.
Houston School Dist. Houston, Tex.
Hughes, John H., Upper Darby, Pa.
Hunter, J. W. ..... Watago, Ill.
Ill. Normal U. ..... Normal, Ill
Ind. Teachers College Terre Haute, Ind.
Ia. U. Ext. Div. Iowa City, Ia.
Irion, Mary C. ..... Hollywood, Cal.
Israel, Marion L. Los Angeles, Cal.
Ivey, Rosalie ..... El Paso, Tex.
Jarrott, J. W., Hutchinson, Kans.
Jensen, H. B., Minneapolis, Minn.
Jensen, H. R., Minneapolis, Minn.
Jefferson Jr. H. S. Minneapolis, Minn.
Johnson, A. F., Jacksonville, Fla.
Jolly, T. C. ..... Union, S. C.
Kan. U. Ext. Div., Lawrence, Kan.
Keetch, Rulon P. Oildale, Cal.
Kelly, Fred E., State College, Pa.
Kent College ..... Kent, Ohio
Kerstetter, N. ..... California, Pa.
Killey, Lorene ..... Oakland, Cal.
Kinder, Jas. ..... Pittsburgh, Pa.
Kirchner, Mrs. P. Cleveland Heights, O.
Kirwin, Edwin A., Winona, Minn.
Kjellstrom, L. ..... Wash. D. C.
Klein, M. R. ..... Cleveland, O.
Kolbe, Mildred ..... Fort Dodge, Ia.
Kooser, H. L. ..... Ames, Ia.
Kradel, Joseph C. ..... Millvale, Pa.
Kruse, Wm. F. ..... Chicago, Ill.
Kuckuk, H. M., Milwaukee, Wis.
Lain, Dolph ..... Moline, Ill.
Lane, F. Edgar ..... Miami, Fla.
Lash, Lewis M. Dearborn, Mich.
Lacy, Helen ..... Nashville, Tenn.
Lease, L. J. ..... Glendale, Cal.
Leech, Florence, Nashville, Tenn.
Le Favour, Helen, Detroit, Mich.
Lewin, William, Newark, N. J.
Lewis, Donald Red Wing, Minn.
Lewis, Kenneth St. Petersburg, Fla.
Liming, S. O., Yellow Springs, O.
Lindstrom, C. ..... Wash., D. C.
Linville, R. B. ..... Lafayette, Ind.
Livermon, Ruth ..... Norfolk, Va.
Long, John J., Loudonville, O.
Lowrey Jr. H. S., Dearborn, Mich.
Machen, L. ..... Hampton, Va.
Mack, Helen A. ..... Alton, Ill.
Maddock, W. H., Rochester, N. Y.
Mahnke, C. ..... Des Moines, Ia.
March, O. J. ..... Cleveland, O.
Martin, R. W. ..... Cleveland, O.
Maynard, Mrs. B. Orlando, Fla.
Meissner, Amelia ..... St. Louis, Mo.
Meola, L. K. ..... Cleveland, O.
Merrill, Treesa Bloomfield Hills, Mich
Mesick, R. O. Kalamazoo, Mich.
Michigan Normal Coll. Ypsilanti, Mich.
Miller, H. E. ..... Allentown, Pa.
Miller, Paul S., East Orange, N. J.
Miller, W. C. ..... Bedford, O.
Mills, T. H. ..... Welcome, N. C.
Minn. U. Lib., Minneapolis, Minn.
Mitchell, J. J. ..... Lockport, N. Y.
Moffie, D. J., State College, Pa.
Moore, E. C., Hempstead, N. Y.
Muerman, J. C., Stillwater, Okla.
McCormac, D. Leon Columbia, S. C.
McIntire, Geo., Michigan City, Ind.
McIsaac, J. S. Beaver Falls, Pa.
McKinley, H. S. ..... Canton, Ohio
McMullen, D. S. ..... Quebec, Can.
McNabb, H. E. ..... Albany, Ga.
McPherson, H. M., St. Helena, Cal.
National Col. of Ed., Evanston, Ill.
Neb. Teachers Coll., Kearney, Neb.
Nelson, C. W. ..... Hayward, Cal.
Nelson, O. A. ..... St. Cloud, Minn.
Nelson, Paul C., Menomonie, Wis.
Neuner, Elsie F. New Rochelle, N. Y.
Nichols Inter. Sch. Evanston, Ill.
N. C. Univ. Ext., Chapel Hill, N. C.
O'Donnell, G. H. R. Troy, N. Y.
Ort, Vergil ..... Napoleon, Ohio
Palmer, W. C. ..... Fargo, N. D.
Parizak, Liel ..... Green Bay, Wis.
Parker, O. L. ..... Ada, Okla.
Payne, A. L. ..... Greeley, Colo.
Peabody College, Nashville, Tenn.
Pedagogical Lib., Philadelphia, Pa.
Pellett, R. C., Kalamazoo, Mich.
Persing, Ellis ..... Cleveland, O.
Peters, Rupert ..... Kansas City, Mo.
Phila. Health Council ..... Phila., Pa.
Admin. Library ..... Pittsburgh, Pa.
Powell, W. T. ..... El Paso, Tex.
Pratt, M. W. ..... East Moline, Ill.
Public Library ..... Cleveland, O.
Pugh, D. B. ..... State College, Pa.
Pygman, C. H. ..... Maywood, Ill.
Radio Transcription Co. Hollywood, Cal.
Ramseyer, L. L. ..... Bluffton, Ohio
Reagan, C. R. ..... Atlanta, Ga.
Redlands, Univ. of, Redlands, Cal.
Reed, Paul C. ..... Rochester, N. Y.
Reeves, Mrs. T. V. ..... Canyon, Tex.
Reichard, C. E., Minneapolis, Minn.
Reitze, A. W., Jersey City, N. J.
Remer, T. G. ..... Chicago, Ill.
Reynolds, J. B. ..... Lancaster, S. C.
Richardson, Olive ..... Gary, Ind.
Rickard, Nancye ..... Miami, Fla.
Riggs, Cecil O., Waynesburg, Pa.
Riordin, H. M. ..... Wash., D. C.
Rising, Justus ..... Lafayette, Ind.
Ritter, Carl ..... Tenafly, N. J.
Roberts, A. B. ..... Gilson, Ill.
Roberts, G. ..... Cuyahoga Falls, O.
Roberts, Jewell ..... E. St. Louis, Ill.
Robinson, R. E. ..... Highland, Mich.
Rohr, Joseph ..... Madison, Wis.
Rothrock, Mary, Knoxville, Tenn.
Sam, Oscar E. ..... Knoxville, Tenn.
San Diego State College San Diego, Cal.
Santa Monica Schools Santa Monica, Cal.
Schroeder, E. ..... Davenport, Ia.

Schulte, R. F......Vincennes, Ind.
Scott, Roy F......Chicago, Ill.
Seidel, C. F......Allentown, Pa.
Sellers, O. E......Akron, O.
Sequoia H. S., Redwood City, Cal.
Sexton, L. J......St. Louis, Mo.
Shane, M. L......Nashville, Tenn.
Shapiro, A......Chicago, Ill.
Sigman, J. G....Philadelphia, Pa.
Skaggs, D. A......Mesa, Ariz.
Smith, M. I......Hibbing, Minn.
Snodgrass, M. H. Cincinnati, O.
Southard, R. N....Westbury, N. Y.
Stanley Dana Corp., Portland, Me.
Starnes, Gayle W., Lexington, Ky.
Steinhauer, M. H., Millersville, Pa.
Stoeppelwerth, M. L.
Indianapolis, Ind.
Stoltz, H. J......Normal, Ill.
Stoney, D. S.....Charleston, S. C.
Stooksberry, R. W. Dayton, O.
Striplin, D. C......Glendale, Cal.
Stuart Robinson Sch., Blackey, Ky.
Swarthout, W. E...Maywood, Ill.
Swingle, Ezrl...Los Angeles, Cal.
Sylvia, Sister M.....Scranton, Pa.
Texas P. T. A......Austin, Tex.
Thourot, G. L......Amherst, O.
Tighe, B. C......Fargo, N. D.
Tilton, E. B......San Diego, Cal.
Tower Hill Sch., Wilmington, Del.
Trolinger, Lelia...Boulder, Colo.
Troxel, R. B......Farmington, Ill.
Troyer, M. E....Washington, D. C.
Trusal, M. E......DuBois, Pa.
Tuttle, Earle B...Teaneck, N. J.
Twogood, A. P......Ames, Ia.
Van Aller, H. H.
Saratoga Springs, N. Y.
Van Devanter, Anne W.
Orlando, Fla.
Van Loenen, C. A.
Laguna Beach, Cal.
Vernor, P. H......Rockford, Ill.
Waggoner, E. C......Elgin, Ill.
Wagner, Paul B.
N. Syracuse, N. Y.
Walker, H. H. Knoxville, Tenn.
Walter, Mary E.....Dallas, Tex.
Walton, H. L., Garden City, Kan.
Ward, Owen W. Garland, Utah
Ward, W. H......Columbia, S. C.
Wardlaw, J. C......Atlanta, Ga.
Warren, H. L......Edinburg, Tex.
Watson, J. H......Casey, Iowa
Wayland, Lolah.....Moberly, Mo.
Webb, J. C......Lawton, Okla.
Weedon, Vivian,....Wilmette, Ill.
Welty, Clarence.....Bedford, Ohio
Wendt, Paul R., Minneapolis, Minn.
Wenger, Roy E. Columbus, O.
W. Tex Teachers Coll.
Canyon, Tex.
Wheeler, J. W...Statesville, N. C.
White, J. Kay.....Berwyn, Ill.
Whittinghill, W. W., Detroit, Mich.
Widdowson. D. C., Black Lick, Pa.
Wiersch, Marion....Duluth, Minn.
Williams, Don G....Palo Alto, Cal.
Wilson, John C.
White Plains, N. Y.
Wilson Teachers Coll., Wash., D. C.
Wisner, Victor, Perth Amboy, N. J.
Witt, Margaret...Johnstown, Pa.
Wollman, R. J., Bloomingdale, O.
Wright, G. W....Glassboro, N. J.
Zisman, S. B., College Sta., Tex.

N.Y. Metropolitan Branch

Abbott, John E......N. Y. C.
Adler, Freyda N......N. Y. C.
Allard, Lucille.....Garden City
Amson, Emily.....N. Y. C.
Arnspiger, V. C.
Long Island City, N. Y. C.
Assn. of Sch. Film Lib., N. Y. C.
Auerbach, Louis.....N. Y. C.
Barnard, Eunice F......N. Y. C.
Barrett, Wilton.....N. Y. C.
Bashkowitz, Mrs. P......Brooklyn
Berg, Mrs. E. L......N. Y. C.
Bernstein, Louis.....Brooklyn
Boecker, Alexander.....N. Y. C.
Bowmar, Stanley.....N. Y. C.
Bray, J. R......N. Y. C.
Briner, George C......Maspeth
Brodshaug, Melvin.....N. Y. C.
Brotzman, Mrs. E......Brooklyn
Burns, Suzette.....N. Y. C.
Chapin School.....N. Y. C.
Cohen, Dr. Frances.....N. Y. C.
Com. on Scientific Aids., N. Y. C.
Cook, Dorothy.....N. Y. C.
Cooper, L......Floral Park
Danaher, Alice.....N. Y. C.
Doane, Donald C......N. Y. C.
Donovan, Esther.....Garden City
Edwards, H. T......N. Y. C.
Eichel, C. G......Brooklyn
Ellis, Don Carlos.....Garden City
Ferguson, B. W......Jersey City
Freund, Felix.....N. Y. C.
Gillen, Mary A......N. Y. C.
Ganz, Wm. J......N. Y. C.
Gates, G. M.....Long Island City
Gray, H. A......Long Island City
Greenwald, Alma.....Larchmont
Gutlohn, Walter O., Inc., N. Y. C.
Haight, Eric H......N. Y. C.
Hamilton, J. S......N. Y. C.
Healey, Gertrude M......N. Y. C.
Hessberg, Lena.....N. Y. C.
Houchheimer, Rita.....N. Y. C.
Jansen, William.....N. Y. C.
Jenkins, John J......Bronxville
Johnson, K. C......Brooklyn
Katz, Elias.....N. Y. C.
Keliher, Alice.....N. Y. C.
Kelly, Julia T......Brooklyn
Kelly, George J......N. Y. C.
Kennedy, Mary A......Brooklyn
Knowlton, D. C......N. Y. C.
Loughran, G. A......N. Y. C.
Lichtman, Frieda.....N. Y. C.
McClusky, F. D......Scarborough
McKeown, M. J......N. Y. C.
Mathewson, F. T....White Plains
May, Anne C......N. Y. C.
Molony, Vera B......N. Y. C.
Mulqueen, Marie A......N. Y. C.
O'Gorman, Mrs. D......N. Y. C.
Peixotto, B. C......N. Y. C.
Ramsey, Grace Fisher...N. Y. C.
Rauch, Celia.....Brooklyn
Reilly F. J......N. Y. C.
Rockefeller Foundation...N. Y. C.
Ross, Herman.....N. Y. C.
Rothschild, John.....N. Y. C.
Rubenstein, L. M......Brooklyn
Schneider, Etta.....N. Y. C.
Sheerin, Ethel M......Brooklyn
Silverman, Estelle.....N. Y. C.
Simpson, M. L......Brooklyn
Steiner, Fredericka.....N. Y. C.
Stolper, C. J......N. Y. C.
Theobald, Jacob.....N. Y. C.
Trace, Chas. T......Brooklyn
Waldron, Vica.....N. Y. C.
Wehberg, Hilla.....N. Y. C.
Whitney, Harold A......N. Y. C.
Williamson, Pauline.....N. Y. C.
Yale Univ. Film Service, N. Y. C.
Young, Isabel.....N. Y. C.
Zelnick, Max.....Brooklyn

New England Branch

Allard, Dorothy.....Reading, Mass.
Ammidown, Eva B.
West Roxbury, Mass.
Austin, Scott.....Wollaston, Mass
Avitable, Albert
South Braintree, Mass.
Bickford, Gladys.....Lynn, Mass.
Brown, S. W. Springdale, Conn.
Buckingham, B.....Quincy, Mass.
Burbank, N. B., Bellows Falls, Vt.
Canfield, B. R., Babson Pk., Mass.
Chapman, L. H., Hingham, Mass.
Childs, H. E....Providence, R. I.
Christiansen, F. J.
Wollaston, Mass.
Cole, Lee. H......Marlboro, Mass.
Cooper, Mary A.
N. Willbraham, Mass.
Couch, Wm. H., New Haven, Conn.
Crowley, Wm. P....Everett, Mass.
Dion, Paul.....Southbridge, Mass.
Dyar, E. J......Holyoke, Mass
Ebner, Albert...Thomaston, Conn.
Erickson, C. W..Greenfield, Mass.
Farwell, Martha, Brockton, Mass.
Fitzgerald, H....Winchester, Mass.
Galper, A. S......Salem, Mass
Gamel, O. Y....Springfield, Mass.
Garrity, Helen.....Boston, Mass.
Gove, George R., Haverhill, Mass
Graybill, P. J., West Haven, Conn.
Hilary, Sister St......Rutland, Vt.
Hitchcock, H. A., Elmwood, Conn.
Howard, S., Chicopee Falls, Mass.
James, Sarah S......Shirley, Mass
Johnson, E. R., S. Braintree, Mass.
Krasker, Abraham...Boston, Mass.
Lawlor, E. A....Lawrence, Mass.
Lesourd, H. W......Milton, Mass
Lyons, J. H., Thompsonville, Conn.
Lyon, L.....Wilton, Conn.
Manter, Mildred E.
Jamaica Plain, Mass
March, L. S......Melrose, Mass
Mather, Kirtley, Cambridge, Mass.
McDaniel, Nettie...Beverly, Mass.
Moyer, Jas. A......Boston, Mass.
Nangle, K. Louise, Lynn, Mass.
Nilman, Carl H.
Shelburn Falls, Mass.
Northcott, J. W.
New Bedford, Mass.
Payne, N. H.
Newton Center, Mass.
Peavey, C. W....Rochester, N. H.
Platt, Henry H.....Boston, Mass.
Purdon, A......Wollaston, Mass
Pyne, Lee E....Willimatic, Conn.
Reed, James P......Hadley, Mass.
Riani, Alfred.....Marlboro, Mass.
Roberts, T. E. Pembroke, Mass.
Rummel, Paul.....Boston, Mass.
Sabel, R. G......Plainville, Conn.
Sawyer, E. P......Orange, Mass
Scott, Walter E., Hingham, Mass.
Shaw, Henry M......Carver, Mass.
Sherman, H. M., Springfield, Mass.
Smith, B. R. Bellows Falls, Vt.
Smith, Donald W., Durham, N. H.
Smith, Howard A....Quincy, Mass.
Sturtevant, M. A.
Shrewsbury, Mass.
Swift, Arthur F. Amherst, Mass.
Tessner, Glenn...Worcester, Mass.
Twichell, L. M......Malden, Mass.
Van Dusen, E. B....Quincy, Mass.
Walker, J. C......Lynn, Mass.
Wheeler, E. F......Bristol, Conn.

Louisiana Branch

Allen High School...New Orleans
Armstrong, D. G......Ruston
Atkins, R. W......Athens
Avery, Wm. J......Natchitoches
Barrett, Ellen T.....New Orleans
Behrman H. S......New Orleans
Bostick, Lucille,....New Orleans
Brouillette, J. W....Baton Rouge
Buisson, James A....New Orleans
Capraro, Rose.....New Orleans
Cawthon, Ardis.....Ruston
Colton School.....New Orleans
Council, Sallie.....New Orleans
Crayton, Ruby.....Minden
Danner, E. L......New Orleans
Delaney, J. M......Pineville
School Dept. of Visual Aids
New Orleans
Dicharry, B. J......Lutcher
Dieck, Elfrieda.....New Orloans
Doerr, Loretta.....New Orleans
Durham, A. W......Oakdale
Ewing, J. G. & Sons
Baton Rouge and New Orleans
Fehrenbach, M......New Orleans
Foil, H .E......Franklinton
Gorman, J. A......Jena
Grainger, J. H.....New Orleans
Grehan, Carrie.....New Orleans
Griffith, P. H......University
Hait, Kenneth B......Lafayette
Hanchey, T. A......Homer
Harrison, A., Jr.....New Orleans
Henson, C. C......New Orleans
Hinrichs, Amy.....New Orleans
Howe, Mary H......New Orleans
Hynes Pre-Vocational Sch.
New Orleans
Landry, E. J......Hahnville
La. Poly. Institute.....Ruston
Lynch, James Percy.....Ruston
McClendon, W. C......Crowley
McDonough No. 11 School
New Orleans
Mackey, B. B......Baton Rouge
Marshall, Donald....New Orleans
Michelet, Lucille.....New Orleans
Moore, Ida.....Lake Providence
Moore, Loretta.....New Orleans
Mount, R. H......Ruston
Neal, Paul J......Neville
O'Neal, Bernice.....Ruston
Peters High School...New Orleans
Rabouin Memorial School
New Orleans
Robert, P. C......Minden
Rodgers, Myrtle.....Monroe
Simpson, A. B......Natchitoches
Smith, Anna Green.....Ruston
Smith, N. L......Franklinton
Sutton, R. O......Ruston
Thompson, C. T......Estherwood
Walker, Perry.....New Orleans
Watson, J. W......Iowa
White, M. D......New Orleans
Wooley, J. B......Lafayette
Woodard, Helen.....Ruston
Wright H. S......New Orleans
Youngs, Olga.....New Orleans

Of Lantern Slides and Me

(*Concluded from page 233*)

were to me simply amazing. As I write these words, a copy of an art masterpiece from the first roll of Kodachrome I exposed is on the screen at my left. I can view the painting with immeasurable greater ease than if I were before it in the Dresden gallery. The slide in frequent use for three years or more has given me far greater pleasure and satisfaction than a few brief and hurried studies of the original. Here at home, whatever happens in Europe, I can enjoy the pictures I like best in the full size and color of the original. Incidentally, and it is a mighty big incident in significance, if you make one Kodachrome picture, you can have a thousand made like it, without undue expense.

It is now the business of my life to make teachers and everybody else realize the joy of color slides. It is hard for me to restrain my enthusiasm. The educational possibilities of these slides are such that revolutionary advances in teaching seem to me immediately before us. It is no longer necessary to use expensive imported apparatus to make miniature slides. Any one of a large number of cameras will do it, for you can now buy Kodachrome film in miniature rolls or standard sheet sizes. If you wish precision apparatus for the most convenient and accurate work in slide production, a little over a hundred dollars will buy it. With it you can do so many things, with such ease, neatness, and dispatch, that photography in general, and slide making in particular, become a keen joy! Almost anyone can learn to make color slides of almost anything in the heavens above or the earth beneath. To miss their help and indescribable beauty would mean, for me, the loss of one of the greatest satisfactions of life.

SCHOOL - MADE MOTION PICTURES

Conducted by HARDY R. FINCH
Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and Newspapers of the National Council of Teachers of English

California

A picture of sixth grade students carrying on activities in their classroom and at the San Francisco Fair is presented in an all-color film, *A Sixth Grade Studies the Fair,* made by Ruth Bradley and Mildred Dunlap of the San Jose Elementary Schools. A. H. Horrall is assistant superintendent of schools.

A news review of student life entitled *Cine Review* (2400 feet) is the product of the Santa Monica junior College Cine Club. W. F. Werner is the club's director.

A motion picture made to be shown at the graduation exercises of the Julian Union High School, Julian, has the following parts: A. Views of Communities, B. School Views, C. Classes, D. Activities, E. Sports. F. Faculty and Board Members. Miss Marion Olsen is the advisor of the school film production group.

Connecticut

A film (1100 feet) produced by the students of Darien High School shows a day's activities, beginning with the janitor stoking the boilers and ending with the students leaving the building.

District of Columbia

John F. Brougher, assistant principal of Central High School, Washington, reports that his school has made a film depicting various phases of school life. The film was used in connection with graduation exercises. Miss Louise Moore was the production director.

Illinois

Airplane views of the school and shots of members of the Board of Education form a part of *Princeton Township High School Activities,* completed by the school's Camera Club under the supervision of J. C. Mortensen. (800 feet.)

Kentucky

The Pine Mountain Settlement School has produced *The Odyssey* (800 feet) and *Mountain Life Moves On* (700 feet). The latter film was planned and produced by the class, Arthur W. Dodd, principal, writes. Miss Edith Cold was the films' sponsor.

Louisiana

Carnival Ball—Krewe of Echoes, 1940 was the first picture made indoors in color at the Eleanor McMain High School, New Orleans. The art, music, English, and physical education departments of the school cooperated. Olga Youngs, director of Visual Aids, was the film maker.

Missouri

A school garden might be the subject of an interesting production. A gardening project of first grade pupils in Springfield has been recorded on 200 feet of film by D. C. Rucker, Director of Curriculum Research.

New York

How democracy and tolerance work in an American school is the theme of *They All Go to Evander,* a film produced by the Evander Childs High School Motion Picture Club in New York City under the direction of David Schneider. The film presents the backgrounds of students, analysis of student body, shots of students at work and play, and examples of democracy in practice at the school. (900 feet.)

"The educational process in the elementary school taken by upper school students as part of their school work," is Advisor Charles Cook's note on *Hand and Mind—Learning by Doing from Kindergarten through Sixth Grade.* (800 feet, also shortened version, 400) Fieldston School, New York City.

An unusual film that shows students of five high schools taking part in health activities has been completed by the Cattaraugus County School Health Service, Olean, New York. Students in Randolph, Ellicottville, Franklinville, Portville, and Cattaraugus High Schools assisted in its preparation. The first part shows a group of students making a tour of the Randolph School building to study evidences of healthful environment such as lighting and seating. In Part Two, an Ellicottville high school class follows the activities of a family and discovers how the family is helped by community organizations. In Part Three, home-making students of Ten Broeck Academy, Franklinville, prepare an exhibit of food for a child health conference and observe the activities of the conference. In the fourth part, Portville High School students examine methods of sanitation. They visit the village reservoir and a local dairy. They find possibilities for improvement in community sanitation: garbage disposal and sewage disposal. In the last part of the film, Cattaraugus students perform bacteriology experiments. Then they see various laboratory tests for diseases in the county laboratory. In a clinic they observe tuberculin testing and x-raying of students. The film was directed by Ruth E. Grout, former director of county school health education. (1600 feet.)

The Training of a Corps is the subject of 800 feet of film depicting the training of the Saratoga Springs High School Drum Corps, according to Holger H. Van Aller, scipley instructor of the school.

Ohio

Every school department of interest to parents of school children is shown in a 1600-foot film of the Bremen Village Schools, writes Earl E. Bender, principal.

An 8mm color film made to be shown at an Open House program is owned by the Addison Junior High

School, Cleveland. "We tried to cover all classroom activities, extra-curricular activities, organizations, and special services—to give the parents a complete picture of the school," Miss Eleanor McCarthy, production director, states. (1000 feet.)

Pennsylvania

James J. Sigman, Director of Visual Education in the Philadelphia Public Schools, reports 800 feet of film on "Industrial Education in the Philadelphia Public Schools," showing the work in three vocational schools.

(*Concluded on page 263*)

School-Made Public Relations Films*
Specialized Subjects

20. *Young Aurora Reads* (300, 8mm) Teaching of reading; experiences of first grade child; actual classroom situation. John W. Gilliland, Sup't of Schools, Aurora, Mo.

21 *Does My Slip Show?* (800) Safety class learns to drive a car. Loan. Maryland Blackburn, Central High School, Evansville, Ind.

22. *Adult Education* (300) Shots of an adult educational project. Vincent Berger, Sup't of Schools, Vernona, N. J.

23. *A Program of Physical Activities for Speech-Handicapped Children* (400) Physical activity in relation to speech defects; *Activities of the University of Michigan Speech Clinic* (700) A parent takes a trip through the Speech Clinic. Both for loan. Dr. Harlen Bloomer, University of Michigan Speech Clinic, Ann Arbor, Mich.

24. *Activity Program* (600) Radio, reading, sewing, etc.; color film. *Erie as a Vacation Center* (250) Games, swimming, picnicking, hotels, state park; color film. *Social Activities* (200) Parties, dances. *Track Activities* (400) How various events are done; color film. *Football Game* (800). Miriam B. Booth, Administration Annex, Third and French Sts., Erie, Pa.

Newsreels

51. *The Educational Program in Bienville Parish* (1600) Cross-section of educational program; fields of instruction in state program; black-and-white and color. J. A. Shelby, Parish Sup't of Education, Arcadia, La.

52. *The Education of a Blind Child* (1800) Complete school day from rising to evening activities; color film. Loan. Dr. Merle E. Frampton, Prin., New York Institute for Blind, 999 Pelham Parkway, New York City.

53. *The Eyes of East View* (700) Activities of the school day; black-and-white and color. Franklin T. Mathewson, East View Junior High School, White Plains, N. Y.

***The above thirteen films, additional to the ninety already published in this department in March, April and May, are the final returns from the questionnaire investigation of School Made Public Reelations Films conducted by William G. Hart, Lowrey School, Fort Dearborn, Mich.**

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3. **What type of screen mounting is the most practical for an auditorium to assure the longest screen life?**
4. **In determining the size of the screen what other factors besides the length of the throw should be taken into consideration?**
5. **Where a screen must be used in several classrooms and desk space is limited, what type of mounting would you select?**
6. **What 5 precautions should be taken in the care of roll screens to get the longest service from them?**

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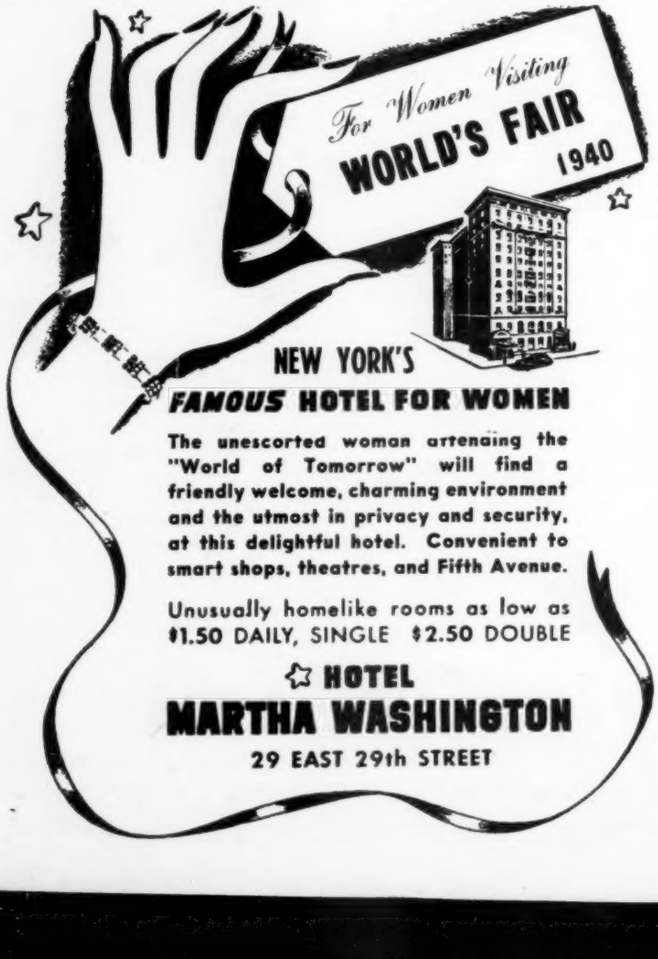
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The Federal Film

Edited by Arch A. Mercey
Assistant Director, U. S. Film Service,
Washington, D. C.

Film Service Finale

This is the final contribution to EDUCATIONAL SCREEN which this writer will make as assistant director of the United States Film Service. For the Film Service as an agency, through lack of funds, will cease operating June 30, 1940.

Thus five years of work in the field of documentary films beginning with "The Plow That Broke the Plains," continuing with "The River" and ending with "The Fight for Life," all written and directed by Pare Lorentz, comes to an end. The complete story of the ending of the Film Service cannot be told here, but at least the legislative steps leading to its demise can be suggested.

Last July 1 by Reorganization Plan No. 2 the Film Service was transferred from the National Emergency Council, in which it had first been established, to the Federal Security Agency.

> "Section 201 (a) *Radio Service and United States Film Service transferred.*—The functions of the Radio Division and the United States Film Service of the National Emergency Council are hereby transferred to the Federal Security Agency and shall be administered in the Office of Education under the direction and supervision of the Federal Security Administrator."

In the Federal Security Agency budget estimates were prepared for regularizing the operations of the Service under a permanent set-up with annual appropriations. Documentary film work had been carried on with emergency funds. The estimates included a budget for the Film Service's regular program including a fund for production by the Film Service and $180,000 as its part of the Good Neighbor recommendations which had been approved by the Interdepartmental Committee on Cooperation with the American Republics.

By the time the estimates reached Congress, they had been cut to $25,000 for the Latin-American program and $106,400 for the regular Film Service activities with funds for production completely eliminated. The first hearings were held before the Sub-Committee on Appropriations of the House which was considering the Labor-Federal Security Agency bill (H.R.9007). Testimony was presented and exhibits of work performed and a proposed program were offered. When the Committee reported out H.R. 9007 it eliminated the estimates for the Radio Project and the Film Service, both of the Office of Education budget, claiming that there was no legal authority in the Office of Education to engage in radio and film work.

No attempt was made to effect restoration of the estimates on the floor of the House. When the Labor-Federal Security Agency bill reached the Senate, the Sub-Committee of the Senate was asked to hear a presentation in behalf of restoration of the film and radio estimates. The presentation was made with only the

Sub-Committee Chairman, Senator McKellar of Tennessee, present. This testimony is included in the Hearings on the Labor-Federal Security Agency bill, pages 148, 228.

Time was limited and the whole Appropriations Committee failed to restore the funds following an adverse recommendation by the Sub-Committee chairman. The question again was: has the Office of Education a legal right to engage in film and radio work? It was pointed out before the House Committee as well as before the Senate Committee that the language of H. R. 9007 said specifically: " . . . for the purchase, distribution, and exchange of educational documents, motion-picture films, and lantern slides;" Moreover, the Office of Education had several years previously named an expert in radio and visual education.

When the bill reached the floor Senator Thomas of Oklahoma became interested in the fate of the Film Service and introduced an amendment to the bill restoring $106,400 to H.R. 9007. The Senate debated this amendment at length April 26, 1940 (see Congressional Record, April 26, 1940, pages 7777-92) and defeated the amendment 36-24. The Senate debate, however, did bring to the attention of Congress more extensively than any previous legislative effort had the work of the Film Service.

The failure of the amendment really meant the death of the Film Service. There was still a possibility for obtaining funds under the work relief bill along with other agencies which were getting funds under that bill. The House Appropriations Committee prevented any such effort, if in fact there was any such intention, by writing in a provision which put an end definitely to the use of emergency funds. At this writing the bill is unamended. Congressman Coffee of Washington attempted to lift the restriction on radio broadcasting, but the House shouted the effort down.

This, then, objectively as can be given here, is the story of the death of the Film Service. This means, of course, the end of Pare Lorentz's work with the Government unless some new and hitherto unplanned method consistent with the wishes of Congress can be employed.

The functions of the Film Service as such must cease. The films which are being distributed will be transferred to some agency which can distribute films to schools. It is hoped that some method can be worked out for continuing the issuance of the Directory of U. S. Government Films. "The Fight for Life" will be distributed to theatres on a commercial basis by Columbia Pictures Corporation, New York. After the commercial runs, plans will have to be made for educational distribution. The personnel of the Film Service will be engaged in other pursuits, some will remain with the Government while others will enter private business.

Housing Films

The Federal Housing Administration's film *Today We Build* will be of particular interest to housing students, as it is a compilation of the types of housing found in the United States and abroad, treated in a very comprehensive manner.

(*Concluded on page 263*)

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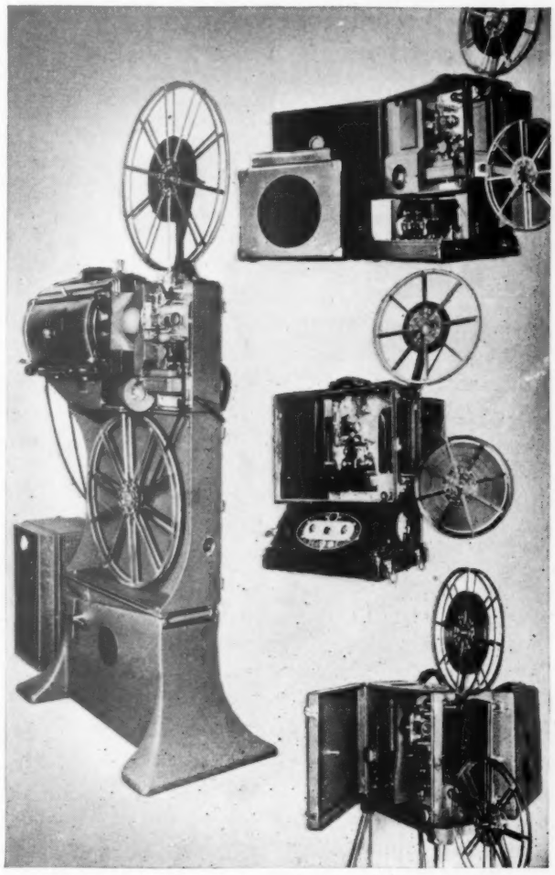

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Visual Aids at the American Association for the Advancement of Science

ROY WENGER
Bureau of Educational Research
Ohio State University, Columbus

EDUCATORS who wonder whether there is anything to this "visual education business" would have had their doubts dispelled if they had seen the visual exhibits, motion pictures, lantern slides, and graphic material used at the American Association for the Advancement of Science meetings at Columbus, Ohio, December 27, 1939, to January 2, 1940. But what they could not have seen directly was the planning which had to be done before it was possible to present such a variety and large number of visual materials at the various meetings of the conference. It may be of interest to educators to know something about this planning, and also to summarize for them the use which was made of visual materials by those who participated in the program of the association.

The chairman of the local planning committee for the convention appointed three men to head sub-committees on visual materials, one to plan for the projection needs at the campus meetings, one to do the same for the meetings down-town, and a third to arrange the program of "Motion Pictures in Science" which was a continuous feature at the exhibition.

The Department of Photography at the Ohio State University was responsible for all the projections of illustrative material at the 250 sessions of the regular meetings held on the University Campus. This task of caring for the projection wants of approximately 2,250 speakers was a huge undertaking. By corresponding with the heads of each of the organizations which comprise the association, it was possible to ascertain the exact needs of each speaker in terms of what equipment, if any, he desired, and the approximate time when he would be using it.

The problem of arranging for appropriate meeting rooms was included in the work of the committee, since some rooms obviously could not be darkened sufficiently for a satisfactory showing of projected material. A survey of the rooms available for meetings was summarized revealing a total of 122 rooms that could be darkened sufficiently for projection.

By examining the information thus gathered, it was possible to determine the number of operators whom it would be necessary to train to project the material. The Department of Photography began a training program for projectionists a month before the meetings were scheduled. Twenty N.Y.A. students were trained in the skills required to take care of the projection needs. The campus was searched in an effort to discover all types of projection equipment, some of which had been stored because of the neeed for some minor repair which had never been made. The number of projectors was increased by loans from equipment dealers, a schedule was made for their use, and extra equipment was held in readiness for last minute requests. A total of fifty pieces of projection apparatus of various types was used during the conference and the twenty operators were made responsible for a rigid schedule of meetings at which they were to serve.

The Ohio Visual Instruction Exchange was in charge of the projection of materials at the down-town meetings. A group of science teachers from the public schools of the city were asked to assist in operating the equipment at these sessions.

The Bureau of Educational Research was responsible for planning the "Motion Pictures in Science" program which was a continuous feature throughout the four days of the exhibition in the little theatre on the stage of the auditorium. This program consisted of a collection of seventy-seven reels of outstanding motion pictures in science most of which had been produced during the last year. There were several sources from which the list was formed. Inquiries to key men both in the field of science and in the field of motion pictures led to the discovery of films which have been made in private laboratories and which, because of their specialized content, have not been made widely available for distribution. The individuals who provided information on this type of motion picture were: Francis W. Davis, Department of Photography, The Ohio State University, Columbus, Ohio; Dr. Edgar Dale, Department of Education, The Ohio State University, Columbus, Ohio; Arch Mercey, United States Film Service, Washington, D. C.; H. A. Gray, Erpi Classroom Films, New York; C. T. Brues, Biological Laboratories, Harvard University, Cambridge, Massachusetts; Thomas Ward, Eastman Kodak Company, Rochester, New York; Robert Chambers, New York University, New York, N. Y.; William Crocker, Boyce Thompson Institute for Plant Research, Yonkers, New York; Owen Cattell, American Association for the Advancement of Science, New York, N. Y.

The attendance at the "Motion Pictures in Science" program ranged from a few people at the showing of some films to an overcrowded room at the showing of others. Approximately 2,000 persons attended the program at some time during the Exhibition. Eight hundred programs, listing the films shown, were distributed to the persons attending the showings.*

* Most of the films may be purchased or rented from the organization listed with the name of the film. Specific information in regard to the booking of these films may be secured by writing directly to the organization whose name appears with the name of the picture. A copy of the program will be sent by the Bureau of Educational Research, upon request.

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Visual Instruction at East High

(Concluded from page 230)

clarify two things. In the first place, one often hears that good films for such and such a use are not available. This is quite often true but the remedy for the situation is not always so apparent. Producers of teaching films are frequently far removed from the atmosphere of the classroom and their point of view as to what a film should stress is apt to be quite different from the teacher's idea. Then the films are made with rather broad implications so as to fit many situations over the country. This problem has been recognized and the Motion Picture Project of the American Council on Education is working toward a solution. The plan in brief is to secure teacher evaluations on a large number of 16mm teaching films. This information will enable producers to modify and correct their work, which should finally result in more unity of effort in the case of classroom teachers and film producers.

The second idea involves the student's evaluation of a given teaching film and from the standpoint of being practical is very important. Student evaluation of films may be written or oral, the former are more formal and definite and tend to create the feeling that the process is valuable. It is probably a good idea to start by using a rather simple evaluation form to be worked out by the class. As experience grows, variations and other possibilities present themselves. The points involved in a suggested form are as follows:

1. Title of the film
2. Producer
3. What in your opinion is the fundamental purpose of the film?
4. Does it accomplish this purpose? How?
5. Was this film the best way of learning about this subject? Why?
6. How does the film relate to what the class has been studying?
7. Would you suggest any changes in the film? Explain.
8. How would you rate the film in regard to sound (if a sound print), photography, etc?
9. State any other reactions not covered in the above questions.

The study guide for the documentary film "The Plow That Broke the Plains" includes a twenty-five point multiple choice test. It is factual and is a very excellent way of determining just what per cent of information the film imparted.

(The titles of all films used, both silent and sound, and of film-strips constitute a formidable list too long to be included here. During the year 215 sound films, 179 silent films, and some 70 film-strip subjects were used, but the total number of showings would be far in excess of these numbers. An average number of showings for most of the films would be above five, many being used in more than one subject-matter area.)

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In and for the Classroom

Conducted by Wilber Emmert
Director Visual Education, State Teachers College, Indiana, Pa.

A Combined Social Studies and Science Project

DONALD A. BOYER
Skokie Jr. High School
Winnetka, Illinois

WE HAVE recently had an interesting experience in our school in applying the much-talked-of principle of integration of subject-matter fields. Teacher and pupil demonstrations, a movie showing, and a radio program helped to make the little experiment effective.

Children in three social studies classes were working on "cooperation in modern society." These classes were all to be ready to break up into short-time, project study groups a few weeks after this general problem was decided upon. In my two science classes we had been studying such topics as air pressure and displacement, heat conduction, convection currents, etc. After consultation with our director of audio-visual education as to what aids might be made available for our use, we decided to use a movie, *Weather Forecasting* (silent, 15 minutes) and also a radio program, *Men Against the Weather* (30 minutes, one of the American School of The Air series.

We then proceeded with general plans to present the idea of "cooperation and the weather" as a possible topic for volunteer groups from social studies and science classes to work upon. In the science room I made ready weather maps, books, and physical instruments. The five social studies and science classes responded to the teachers' suggestions on this topic to the extent of forming a project group of 30-odd children, to be left to my guidance for the 5 or 6 days at our disposal. I led the opening half-hour of discussion, giving a few elementary demonstrations. Broader questions of instrument building and use, weather reporting technique, weather in daily life and related social values were hinted at, briefly. Several children from the science classes asked to be permitted to give other demonstrations on instruments, for the following day's meeting. At the close, I asked that each child try to decide as soon as possible what special phase of weather study he might wish to concentrate upon.

The next day we had a lively discussion following demonstrations by two of the children. One was on "How winds start to blow" (convection box with cold-smoke); the other, "How to make a mercury barometer." The children were then asked to hand in on paper, statements of their special interests for study, if they had yet decided. Eleven of the 29 children present expressed a definite interest. Then I took 15 minutes to prepare them specifically for the more difficult features of the movie, scheduled for showing the following day.

The movie showing was followed by a lengthy discussion. Again I asked for statements from those who had chosen their field of interest. The response was general; there was an apparent "lift" in enthusiasm, although one cannot entirely separate the effect of the movie from that of the effect of the 24-hour period of adumbration allowed since the first statements were called for.

The radio program heard two days later received a very good response. Three one to two page papers came in the last day; also many map studies and three weather instruments were started in the laboratory.

As to general outcomes, social studies teachers noted from discussion of the radio program a good depth of understanding, especially of a previously un-plumbed realization of (1) the "science-and-rapid judgment" factor in this type of expert work (weather); and of (2) the importance of both expert and lay cooperation

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in making proper use of a modern institution like weather reporting.

In the science classes, there was organized a school "weather bureau" which, up to two months after the integration project, had maintained the faithful interest of its nine members.

Summer Courses in Visual and Audio-Visual Instruction, 1940

(Supplementing April and May listings)

Arizona

State Teachers College, Flagstaff — June 10-Aug. 16
Visual and Auditory Aids (3) — David Laird

Canada

University of British Columbia, Vancouver — July 29-Aug. 9
Motion Pictures in Education — Melvin Brodshaug

Kansas

State Teachers College, Emporia — June 3-July 31
Visual Education (2) — Winston Cram

Louisiana

Louisiana State University, University — June 8-Aug. 8
Educ. 151 Visual-Auditory Aids in Teaching (3) — Dr. E. B. Robert

Massachusetts

Boston University, Boston — July 1-Aug. 10
S106 The Use and Management of Visual Aids in Education (2) and S107 The Collection, Preparation and Projection of Teaching Aids (2) — B. H. Buckingham, James Barclay

New York

St. Lawrence University, Canton — July 1-Aug. 9
Education 90-S and 92-S (2 each) — Everett Priest, Evelyn S. Brown

Ohio

Ohio State University, College of Agriculture, Columbus — June 18-July 24; July 8-July 24
Visual Aids — C. S. Hutchison

Pennsylvania

Elizabethtown College, Elizabethtown — June 17-July 27
Visual Education (3) — Dr. Bowman

Gettysburg College, Gettysburg — June 20-July 31
Visual Instruction (3) — Lester O. Johnson

State Teachers College, Millersville — June 17-July 27
Visual Education (1, 2, or 3) — Milton H. Steinhauer

Virginia

University of Virginia, University — June 17-July 27; July 29-Aug. 31
SB5-III Visual Aids to Curriculum Activities (2) — John A. Rorer

Washington

Eastern Washington College of Education, Cheney — June 12-July 12; July 15-Aug. 14
162a Audio and Visual Aids (2) (first term) — Margaret McGrath
162b Audio and Visual Aids (2½) — Dr. R. F. Hawk

Wisconsin

The Stout Institute, Menomonie — June 24-Aug.2
Visual Education (2) — Paul C. Nelson

Courses will be offered also at the following institutions, but we do not have complete data on them; *College of Puget Sound*, Tacoma, *Pacific Lutheran College*, Parkland, and *Western Washington College of Education*, Bellingham, Wash.

Correction: In the May list of courses, the address of the Indian Service Summer School, where Mr. Donald Cawelti of Winnetka, Illinois, is to conduct a course, is given as Chemawa, Alaska. It should be Chemawa, Oregon.

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The Literature in Visual Instruction

(*Continued from page* 243)

The Teacher Selects Her Visual Aid—Mary Ann Dale—Akin and Bagshaw, Inc., 1425 Williams St., Denver, Colo. 1940 50c 19pp.

This brief overview of the modern curriculum and its dependence upon enrichment tools is recommended as required reading for all administrators. Although it reviews the problems faced by teachers and gives specific suggestions for meeting those problems, its contents is much more strange to administrators who are prone to insist upon the use of one type of material to the exclusion of others, or who regard the use of films as entertainment for all.

The author summarizes the responsibility of the teacher in planning for a varied and enriched school program. With a study of China and her modern problems as an illustration, the types of materials which a teacher would bring into the classroom are enumerated and their peculiar contributions noted. The teacher is further urged to make a self-check of the extent to which her pupils are being given opportunity for creative development. This might be done by answering questions such as those given on a check list, or by carrying on brief field studies in which different teaching procedures are compared, using comparable groups of classes.

The most costly part of our entire school procedure, then, is not the maintenance of plants or the purchase of materials, no matter how elaborate they may be. Rather it is the perfunctory, unquestioned and unproductive practices of its teachers who may be teaching, not as they know best how to teach, but as they were taught.

School Journeys

Method of Procedure for an Excursion—Ivan C. Diehl, Frostburg, Maryland Teachers College—*Journal of Geography*, 39:78-80, February, 1940

A detailed outline to be followed in planning and following up school excursions is the result of many years of experience in the training of teachers. It has been tried and tested by teachers, critic teachers, supervisors and the author. The reader is referred to the original article for complete details. Some might question the desirability of testing and writing of essays at the end of each excursion, as the outline implies.

The Excursion as an Avenue to Learning—Minnie D. Bean, State elementary supervisor—*Idaho Journal of Education*, 21:172, March, 1940

An account of a discussion by a rural school principal, of the plan for living which existed throughout the school. The school belonged to the children and was conducted by them in an effort to foster their development.

Library and Visual Aids

Libraries and Educational Films—Mary U. Rothrock—*A. L. A. Bulletin*, 34: 169-173, 217 March, 1940.

This article by the Chairman of the Visual Methods Committee of the American Library Association is primarily for public librarians, but all persons interested in the use of educational films will find it significant. After a summary of the development of the use of motion pictures in education in schools and colleges, and the way in which libraries of these institutions have responded, Miss Rothrock turns to point out the lack of interest that public libraries have shown in educational films. In the Spring of 1939, the Visual Methods Committee took a poll of 251 libraries known to be interested in adult education to learn to what extent they were using films and what they thought of the possibilities of using them. Questionnaires were returned from 119 librarians, but only four reported owning and lending films, while ten reported showing films or sponsoring their showing in connection with adult education programs. From an analysis of the facts and opinions expressed by the group, the "conclusion is inescapable that libraries do not view films as instruments which can contribute significantly to the preservation and diffusion of ideas." Miss Rothrock goes on to say, however, that "the Visual Methods Committee believes that librarians have a great opportunity and a grave responsibility for helping to provide this service," and the article ends with encouragement to public librarians to begin film service with the simple requirements which are stated here.

MARY E. TOWNES

Library and Related Films—Francis H. Henshaw, A.L.A. Film on Libraries Committee. 5 pp. mimeo. Reprinted from A.L.A. Bulletin, March, 1940. Available free from the American Library Association Public Relations Division, 520 North Michigan Avenue, Chicago.

A fine reference list for librarians, teachers, and others interested in films showing the activities, services and use of libraries, bookbinding, bookmaking, newspaper production. Twenty-six films are described in all, with information given on each in the following order: title, number of reels, size (silent or sound), distributor, rental cost, subject.

Audio-visual Aids and the Library—M. L. Shane—*College and Research Libraries* (A.L.A. publication) I:143 March 1940

In answer to the question, "why should librarians concern themselves with audio-visual aids, "the writer states that such aids are a special type of book and thinks the librarian is the logical person to service them. Libraries which offer an audio-visual service are really stimulating the wider use of books. In recent years a few libraries have undertaken this service. The Library School of George Peabody College is requiring all of its students to take a general course in audio-visual aids. In the Demonstration School a library-centered visual program has been in process of development during the past two years. The administrative principles and procedure of this service is briefly described. It should offer a number of points of interest to the college or university librarian who is considering the servicing of audio-visual aids.

The Place of Microphotography in Research and Library Work—A. F. Kuhlman, Nashville, Tenn. — *Peabody Journal of Education*, 17:223, January, 1940

A survey of the values and procedures of using microphotography to preserve books, papers and manuscripts. Specific helps with respect to equipment, costs and current projects in the field are included in this article, which is a transcript of a lecture given at the library School of George Peabody College, April 25, 1939.

School-Made Visual Aids

Motion Pictures and the Commencement Program—Thomas S. O'Neill, Principal, High School, Brookston, Minn. — *Secondary Education*, 9:89 March, 1940

A film used at commencement included scenes of each member of the graduating class in action. As the film unreeled, each student came to the front, the projector was stopped, and a short talk given on the student's own mental growth in high school. The same procedure was used when group and extra-curricular activities were shown. This type of commencement program is highly recommended by the author, as a public relations technique.

Movies and the Public Speaking Classes—Glenn M. Kready, Paola, Kan. *Secondary Education*, 9:91 March, 1940

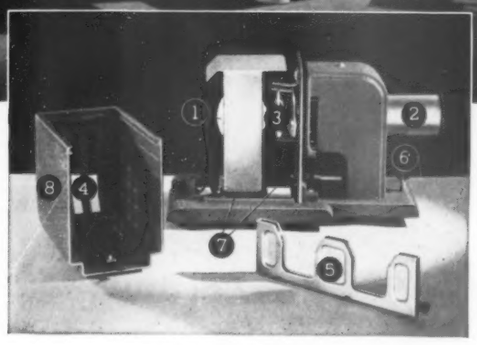
The public-speaking class made use of camera equipment owned by the school to film a domestic comedy. The group experience of writing the scenario, staging the scenes, photographing, editing and titling was climaxed by a demonstration in the auditorium on the night of the all-school plays of make-up and photographing for one scene. The completed film was also shown at that time. The film was later used by the public speaking class for self-analysis and criticism, as a basis for improvement in public speaking.

Visual Aids and Amateur Photography—Ellis C. Persing—*Science Education*, 24:139 March, 1940

Take a Camera and Find Out—Willard Van Dyke—*Scholastic* 14-T May 20, 1940

Class-Made Charts as Permanent Visual Aids—William S. Vincent—*Virginia Journal of Education*, 33:301 April, 1940

(*Concluded on page* 265)



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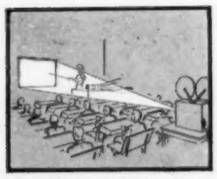

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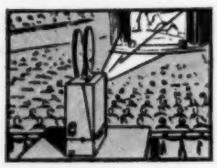

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News and

New York to Hold Visual Conference

The first New York State Conference on Visual Education will be held at Syracuse University on Thursday, July 18. Because most visual education problems are related to the use of motion pictures, the conference theme is *The Function and Use of Motion Pictures in the Schools of New York State.*

Three important questions are to be explored in the morning and afternoon sessions of the conference: (1) What are the motion picture opportunities available to schools today? (2) Are the schools of New York State making most effective use of motion pictures in instruction? (3) How should films be used in the classroom?

It is hoped that discussion of these problems by teachers and school administrators attending the conference will lead to practicable means of finding solutions. Among those taking an active part are Dr. J. E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin; Paul C. Reed, Director, Department of Visual and Radio Education, Rochester Public Schools; Dr. Ward C. Bowen, Chief, Bureau of Radio and Visual Aids, New York State Education Department; Dr. Leon H. Westfall, Supervising Principal, New Hartford, New York; Dr. V. C. Arnspiger, Erpi Classroom Films, Inc.; and Dr. Russell T. Gregg, Syracuse University.

Chicago Buys More Projectors and Films

The Chicago Board of Education has purchased 40 additional sound and silent film projectors, which brings the number of projectors in the Chicago schools up to 500. Eight thousand dollars worth of educational films was purchased at the same time from Eastman, Electrical Research Products, Inc., and the Yale University

Traffic Safety Film Project

School production of traffic safety films is being sponsored by the Bureau of Educational Research at Ohio State University and the Highway Education Board. A conference of representatives of the schools participating in the project was held recently at Columbus, presided over by Edgar Dale. Screening and discussion of safety films was followed by the actual filming of a brief safety scenario. The project is designed to discover (1) whether a school production project itself is of value in the school program, (2) whether school groups can turn out a finished product which will meet the standards of quality desired in teaching materials.

Schools which have completed, or are producing safety films, are: Upper Arlington Junior High School, Columbus, where the film project has become a part of the Civics work of an eighth grade class; Oakvale (W. Va.) Schools, filming "Rural Safety" problems; Dover (Ohio) High School, where the entire school in involved in a film on bicycle safety; and Galion (Ohio) High School, the project there being carried out by the dramatics and journalism classes and Photography Club.

Notes

A News Bulletin is published at intervals during the project to keep the schools informed as to the progress of other schools in production activities, and to consider information and problems of interest to the group as a whole.

South Carolina Activity

The Audio-Visual Aids Bureau of the University of South Carolina's Extension Division, established in the fall of 1938, has proved to be one of the most active of the Division's agencies, reports Charles S. James, newly appointed director of the Bureau. The film library contains more than 200 films, which are available for rental to the schools of the state at nominal fees. The Bureau also furnishes sets of colored lantern slides, illustrating great works of art, and through the courtesy of the Committee on Scientific Aids to Learning, has placed 75 sets of science recordings in high schools of the state.

The Extension Division conducts an annual conference on Audio-Visual Education, the meeting taking place at the University this year in April. It also offers audio-visual courses, both on the university campus and at extension centers over the state. The Division is anxious to expand its service as rapidly as development in the field will permit.

Ohio State Questionnaire

To find out what progress has been made in the nation's schools in the teaching of discrimination regarding the movies, the radio and the press, the Bureau of Educational Research of Ohio State University has issued a 14-page printed questionnaire, entitled "Movies—Radio—Press—An Inquiry," by Edgar Dale. The purpose of the inquiry is two-fold: to find out what is happening in these fields; and to make available a list of suggested techniques.

Television Broadcasts Films

Regular television broadcasts of industrial as well as other motion picture subjects are now being made with live broadcasts on a regular schedule from the Don Lee Broadcasting Company in Los Angeles. Typical industrial films transmitted recently by the use of 16 millimeter sound prints are: "Helpful Henry", a comedy from the International Harvester Company, "Hawaiian Harvest", a thirty minute educational film from the California and Hawaiian Sugar Refining Corporation, and "Trees and Men", a forty minute picture from the Weyerhaeuser Timber Company, these being pictures produced by Dowling and Brownell, of Hollywood.

Approximately 800 television sets are in use in the thirty mile radius of territory now being reached from the Don Lee station. Programs are sent out on a regular schedule, six days a week, with motion pictures being used every day and with live broadcasts being used three days a week.

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Government Equipment Survey

The Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Department of Commerce, headed by Nathan D. Golden, is making a survey of motion picture projection facilities in colleges and high schools—private, public and parochial—throughout the country. The questionnaire is in the simple form of a double postal card and asks for data on the number of motion picture projectors—16mm and 35mm, silent and sound—and the number of slide film projectors—silent and sound—owned, borrowed or rented by the schools.

The survey meets with the approval of Commissioner J. W. Studebaker, U. S. Office of Education, the American Council of Education, and the Association of School Film Libraries.

Upon completion of the survey, the distributors of educational films will be in a position to advise the Visual Education Department of the schools just what type of films they offer and so provide a much wider range of subjects for the schools to choose from.

Metropolitan Motion Picture Council Annual Meeting

The Fifth Annual Conference of the Metropolitan Motion Picture Council took place on Thursday evening, April 25, in the Auditorium of the School of Education, New York University. The program, arranged through the auspices of the Production Committee under the chairmanship of Miss Eleanor D. Child of Greenwich Public Schools, Connecticut, covered three phases of film production by amateurs: school-made films, filming as a hobby, and community films.

The Sentinel, produced by the students at New Haven High School, was shown by Donald A. Eldridge, head of the Department of Audio Visual Education in New Haven; *The Making of Canadian Homespun,* by Duncan MacD. Little, sponsor of eleven Annual International Shows of Amateur Motion Pictures and, after an address on "Community Films" by Robert F. Gowen of Gowen Laboratories, a film presenting the history of St. Mary's church in Ossining, produced by its members, was projected.

Allied Non-Theatrical Film Association

The annual convention of this Association, held on April 26th in New York City, attracted twice as many members and guests this year as were present last year. Membership showed an increase of 150%. Bertram Willoughby of Chicago was reelected President; Harry Kapit, New York City, 1st Vice President; William Hedwig, New York City, 2nd Vice President; Harry Post, New York, Treasurer; and Thomas Brandon, New York, Secretary. Elected to the Board of Directors were Horace Jones of the Victor Animatograph Corporation, New York Office, George Cole of New York, Laurence Saltzman, of Bloomfield, New Jersey, and H. Threlkeld Edwards of New York.

Atlanta Churches Form Religious Film Cooperative

Atlanta churches are blazing a new trail in the education field through the formation of the Religious Film Cooperative. The purpose of the new organization is the establishment in Atlanta of a library of religious and educational films for the use of churches and other groups in this section of the country. Memberships are open to all religious and/or educational groups for a $2.00 membership fee, and savings above normal operating costs will be returned at regular intervals to members on the basis of business done with the Cooperative. It is a non-profit-making, non-denominational organization.

Through the courtesy of Emory University, the library and offices of the organization have been placed at Emory in the School of Theology. Also cooperating with the library in its work have been the Harmon Foundation of New York City, and the Distributors' Group of Atlanta. Films from the libraries of both of these organizations may be rented through the Film Cooperative. Arrangements have also been made with other film libraries throughout the country whereby the Cooperative can act as an agent for its members.

While other sections of the country have had extensive libraries of religious films, Southern churches have had to pay transportation charges from rather far distances. The savings in this way alone justify the action of the churches in establishing their own library. No less important is the cooperative feature of the library, whereby churches will make additional savings through cooperative bookings and purchase of films.

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Tender charming, gently humorous. The raccoons, armadillos, deer and birds are as cute as any of Disney's animals. If it is not the best animal picture ever made, we hope some one will tell us where to look for its equal. Should receive a special award."—NEW YORK TIMES

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Field Course on South America

The Geography department of Indiana, Pa., State Teachers College, will offer a Field Course in the Geography of South America in the post session of the coming summer school. Sailing from New York July 20, the route leads via Cristobal, Colon, the Panama Canal, Guayaquil, Callao, Lima, Arica, and Antofogasta to Valparaiso and Santiago where ten days will be spent studying the geography of the Chilean Valleys.

State Department officials, educators in South American countries, Dr. Studebaker, U. S. Commissioner of Education, and officials of the Pan-American Union are cooperating with the Geography department staff in planning a course unique in opportunities for educational enrichment.

Does it pay to use lanterns and slides?

The Hosmer School in Watertown, Mass., has four first grades. Each year, in November, pupils who are considered by their teachers as possible failures are selected and given a battery of tests. From these possible failures, eighteen or twenty of those rating lowest on the tests are given special help four afternoons a week.

Beginning in the school year 1933-34 and for the next two years, the special help pupils were taught by means of lantern and slides. For those three years, every pupil in the special group was conditionally promoted to the second grade. Each following fall they received extra help until the new group of first graders was selected. During the three years, while the special group had the benefit of lantern and slide work, *every pupil made good in the second grade,* and the special help group ranked in the middle third of the second graders. Only one pupil of those groups even had his promotion to the third grade questioned.

After three years of this work a new reading system was installed throughout the city. The representative of the reading system suggested that the children of the special help groups *might make better progress if the lantern work were discontinued* and those children given additional work, using the regular reading system.

Beginning in the school year 1936-37 that was done. In that year, eighteen children made up the special help group. Twelve were promoted and six had to repeat the first grade. In 1937-38, there were again eighteen children, twelve promoted, six repeated first grade. In 1938-39, there were again eighteen in the group. Ten were promoted and eight are now repeating first grade.

We find this "publicity" a delightful example of seemingly unconscious humor and absurd anticlimax. It leaves us wondering just how long evidence must be piled up to rouse educational authority to make an obvious move.. What, in the name of the rising generation, can produce action by a School Board if the above facts cannot? N.L.G.

School-made Motion Pictures

(Concluded from page 249)

A publicity film on campus life and activities which includes the campus band, football, winter and spring sports, fraternities and sororities, and class activities is being produced at State Teachers College, Indiana. Wilber Emmert, visual education director is in charge of the production. (about 1600 feet, color.)

The West Chester Public School system owns two films showing a hockey demonstration. The construction of a new $300,000 building is featured in another production (400 feet).

Texas

The Douglas Junior High School, San Antonio, has made a film, *A Day at Douglas*. It shows the everyday activities at the school. S. H. Gates is the principal. (500 feet.)

Virginia

Growing through Movies, a 400-foot film made by the Meadowbrook School, Norfolk, shows the activities which first grade children develop from the use of an educational sound film. Miss Ruth Livermon is the principal of the school.

Wisconsin

One of the most unusual films reported this month is *The Making of a Play*, a production of the Shorewood High School, Milwaukee. (900 feet) Following is a quotation describing the film: "Our Senior Dramatic Club was presenting Moliere's 'Make Believe Gentleman' last fall. We filmed the work of the club from choice of play, through try-outs, making of costumes, stage make-up, business, dress rehearsals, and parts of the finished product. Color and black and white film were combined." Miss Dorothy Knoelk was the teacher in charge of the production, Miss Lena Foley reports.

Color films showing work of the departments of Boys' Technical High School, Milwaukee, have been made under the direction of J. K. Jacobson of the school's faculty. Titles are: *The Plumbing Department* and *From Drawing to Drilling*. (400 feet each.) A black and white film on the activities of the school's Forestry Club has also been completed. (400 feet.)

The Federal Film

(Concluded from page 251)

The F. H. A. films *Miracles Of Modernization* and *Homes Of Today* are still being shown in theatres, and will not be available for educational use for some time.

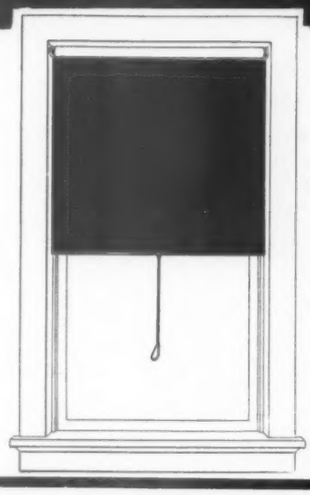
Notes on Requesting Films

Soldiers Of the Sea must be requested from the Marine Corps in Philadelphia, Pennsylvania, and *not* from Washington.

Requests for War Department films listed in the Film Service Directory *should* be addressed to Washington, D. C.

In conformity with the National Youth Administration's distribution policy, all requests for their films should be addressed to the State Administrator.

DARKEN THE ROOM



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Current Film News

■ Castle Films, Inc., RCA Building, New York City, have just released another revealing and effective reel in 16mm sound on Europe's wars.

Bombs over Europe is the title. Edited, titled and narrated with restraint, the film succeeds to a marked degree in accomplishing several objectives. One of these is graphic visualization of naval action and of water transport of troops in the face of danger from mine fields. Another is the indescribable plight of civilian refugees, forced to flee their homes and to become wanderers along the nearest road.

Historically, this picture is invaluable. It bridges the span of events from the end of the Russo-Finnish war right to the latter weeks of May. Beginning with the sudden German invasion of Norway, the film proceeds chronologically by showing Nazi transports and supply ships en route through mine-lain Skaggerak waters, escaping tremendous explosions of Allied mines and naval guns. Oslo is reached and taken, as are all of Norway's few developed airports. The British navy is shown, ploughing through mountainous seas northward in the North Sea toward Narvik. Nazi planes are shown harassing the men o' war, and British anti-aircraft guns account for several of them in the battle. Scenes of

A scene from "Bombs Over Europe"

the Battle of Narvik harbor present what probably is the world's first major naval engagement ever caught by movie cameras. Broadsides roar in the wintry, snow-filled air, and the battle's end at Narvik and along the rest of the Norwegian coast finds one third of Germany's naval strength sunk, beached or battered into uselessness by super-English gunnery. German air strafing of Namses and other open cities is seen. Then, with equal swiftness, Holland and Belgium are invaded. The Lowlands are opened to the sea by the breaking of dikes as a protective measure; but invading hordes swarm from the air and over all obstacles in a powerful mechanized attack. Brussels is seen aflame from air bombings, and streams of refugees, aged and young, make their hopeless way into the country. British and French reinforcements rush quickly to the front, and there are actual battle scenes, showing tanks and heavy artillery in action.

■ Films Incorporated, 330 W. 42nd Street, New York City, in keeping with the policy of adding new "major" productions to the *School List* of feature pictures, announces that nine additions have been made during the past sixty days. Among these are:

Spawn of the North—Starring George Raft and Henry Fonda—a drama of the salmon fishing industry in Alaskan waters.

Stolen Heaven—Starring Lewis Stone and Olympe Bradna—a story of a classical concert master's shattered career.

To the Victor—Based on the greatest of dog stories, "Bob, Son of Battle" and recommended by Professor William Phelps of Yale as "magnificent, exciting, deeply affecting without false sentiment."

Also in the group are *Booloo, Lady Vanishes, Professor Beware, Sons of the Legion and The Texans.* The third edition of Films Incorporated's School List will be announced in a descriptive folder to be issued in August.

■ Garrison Film Distributors, Inc., 1600 Broadway, New York City, announce the release this month of the first film in a new series of instructional films dealing with art techniques, namely,

Technique of the Silk Screen Process—1 reel, 16mm silent—designed expressly for teaching purposes. The series is being produced by Contemporary Films under the direction of Julian Roffman, who recently completed work on *The Disinherited* for the Children's Aid Society of New York, and on *And So They Live* for the Educational Film Institute of New York University. The production of this first subject was supervised by Harry Gottlieb, an eminent exponent of the use of the silk screen process.

Other subjects in the series will be: *Lithography, Etching, Woodblock Work, Mural Design and Painting,* and *Sculpture.*

■ Nu-Art Films, Inc., 145 West 45th Street, New York City, has secured exclusive 16mm rights to a series of two-reel sound comedies with stars of major importance. The first six, to be released at two weeks intervals beginning June 1st, are: *A Quiet Fourth* (with Betty Grable), *Melody in May* (with Ruth Etting), *How to Break Ninety at Croquet* (with Robert Benchley), *Lalapallosa* (with Buddy Doyle), *Salesmanship Ahoy* (with Walter Catlett), *Sleepy Time* (with Ruth Etting).

Carefully selected, all of the releases are suitable for general use. Especial care was exercised to weed out material which might be regarded as objectionable to schools and churches. The films include comedies with musical interludes, as well as those in which plot is emphasized.

■ NonTheatrical Pictures Corporation, 165 West 46th Street, New York City, has obtained exclusive 16 mm distribution rights to a number of outstanding features from major studios, among them the following notable productions:

The Count of Monte Cristo—starring Robert Donat.

The Last of the Mohicans—starring Randolph Scott.

Other releases feature such top-ranking stars as Claudette Colbert, Jack Benny, Robert Young, Barbara Stanwyck, Virginia Bruce, Lupe Velez, and others of equal rank. A number of action features, musical westerns and assorted short subjects are also offered. All films are in sound. They are available for lease or sale. They can be rented by film users from various film libraries through-

Robert Donat as the Count of Monte Cristo

out the country. NonTheatrical Pictures will be glad to supply the name of the nearest local licensee to any one interested.

■ Bell & Howell's Filmosound Library, 1801 Larchmont Avenue, Chicago, announces for immediate rental or sale the first two of a series of "symphonic featurettes," featuring the full orchestra and choir of the National Philharmonic Symphony Orchestra, Inc., under the direction of Dr. Frederick Feher.

Aida—The first release in the series, with an orchestra of 122 men and a chorus of 100 voices, offers a musical experience long to be treasured.

Rosamunde—Franz Schubert's classic, is also ready and is equally impressive. Titles soon to come include *Bridal Chorus* (Lohengrin), *Capricio Espagnol, Second Rhapsody* (Liszt), *Tales from the Vienna Woods* (featuring a special zither choir), *Stephen Foster Songs* (Symphonic arrangement with mixed chorus), *Negro Spirituals* (with chorus). Altogether some forty single reels are planned for the series.

■ ERPI CLASSROOM FILMS, Inc., 35-11 35th Avenue, Long Island City New York, are offering three new instructional 16mm sound films, with accompanying Handbooks containing supplementary study materials and suggestions for using the films. These new subjects are:

Furniture Craftsmen — Describes the roles of the designer and skilled craftsmen in making custom-built furniture. Pattern-making, laying out, band sawing, power planing, joining, lathe turning, grooving, gluing, carving, and finishing stages are studied in detail. The interrelation of hand and machine-tool operations and skills required for precision wood-working is demonstrated throughout.

The Modern Lithographer—Portrays techniques of lithography, and the roles of the commercial photographer and modern printing press in the mass production of attractive art prints and advertising materials. The relation of commercial art to problems of present-day living is indicated.

The Literature in Visual Instruction

(*Concluded from page 256*)

Photoplay Appreciation

Hollywood Hokum — The English Teacher's Responsibility — Seerley Reid, Ohio State University—*English Journal* (High School Edition) 29:211-18, March, 1940

Some techniques suggested for English classes in studying the theatrical film output with a view to developing movie discrimination. Another important objective of literature teachers is that of developing insights and understandings of human problems and relationships and of social issues and values. These result from reading books or magazines, from listening to the radio and from seeing movies. Often films which have not been given much publicity are far more worthy of discussion than some of the epics." Problems to be raised in this connection are: Do the movies present honest interpretations of people's lives and problems? What of Hollywood's 'gods and goddesses'? Is censorship or regulation justifiable? How do movies reflect current social problems? As boys and girls become sensitized to the inadequacies and suppressions in films, they can begin to voice their protest, form discussion groups, publish movie reviews, boycott inferior or vicious films, read books and magazines to 'balance' their weekly dosage of movie propaganda and in that way develop social intelligence and an appreciation of the movies.

Study Guides—Sponsored by the Committee on Motion Pictures of the Department of Secondary Teachers of the National Education Association, and published by Educational and Recreational Guides, Inc., 1501 Broadway, New York City.

Frank K. Reid, of the Wichita public schools, has just completed a guide to the discussion of the film version of W. R. Burnett's novel, *The Dark Command*. Winifred H. Nash of Memorial High School, Roxbury, Mass., is the author of a study guide to *The House of Seven Gables*. Other guides recently published by Educational and Recreational Guides include the following photoplays: *Northwest Passage*, prepared by Alice P. Sterner, Barringer High School, Newark; *Gone With the Wind*, by Virginia Ballard and Adelaide Cunningham of Commercial High School, Atlanta; *Seventeen*, by Carolyn Harrow, Julia Richman High School, New York; *Abe Lincoln in Illinois*, by John T. Greenan, Scott High School, East Orange; *The Blue Bird*, by Lenore Vaughn-Eames, State Teachers College, Newark; *Pinocchio*, prepared by Dorothy McCuskey, State Teachers College, New Haven; *Harvest*, by Max Lieberman, secretary, New York City Association of French Teachers.

Book Review

Visual Education—Committee on Visual Education, Harry H. Haw, Chairman. Department of Elementary School Principals, N.E.A. Washington, D. C. mimeographed 94pp. 50c to non-members. 1940

This is the best and most timely volume in our field to appear this year. It is a compilation of the experiences of elementary school principals, supervisors and teachers in the use of visual aids. All articles contained in this concise little bulletin are written with a view to giving practical guidance.

The bulletin was designed for the modern curriculum. The authors have found authority for using motion pictures, filmslides and other aids in the statements of Kilpatrick, Dewey, and other eminent philosophers. Contributors to the volume have been drawn from the membership of the Elementary School Principals' group, but many of them have been affiliated with the visual education movement. They include Harry Haw, Eugene Herrington, Fred Orth, Ruth Livermon, Marion Evans, John E. Hansen, William G. Hart and others.

Problems of equipment have been described in language for the layman. A remarkable innovation is previewed on page 22. It is the forthcoming Jope Motion Picture Cabinet by which method the screen and projection equipment will be combined in a compact unit for short-range daylight projection. The reviewer has already seen such a cabinet designed as a special job in a home. It appeared to be very practical and has every promise of being the cause of "the cinema millennium" as the Committee terms it, if the price and design are found practical.

Many leads are furnished in VISUAL EDUCATION for pupil participation in handling equipment, in making and in using visual aids. Source lists of films for primary grades and for teacher training are appended, as are bibliographies and addresses of dealers. Classes in visual education this summer should find this book quite helpful. —E. S.

Source Materials

Directory of Training Films—Second Edition — Compiled by Personnel Group, National Retail Dry Goods Association, 101 West 31st Street, New York City. mimeo. 21 pp plus supplements. Free to members, 50c to non members.

Lists motion pictures and talking slidefilms under three main classifications: Merchandise, Salesmanship, Health. The Merchandise group contains over half the 62 films in the directory. These are further classified under cotton, foods, lamps, rayon, silk, wool, etc.

Complete data is given on each film, and sources and conditions of distribution indicated.

Bibliography of Enomonic and Social Study Material — Available through the National Association of Manufacturers, 14 W. 49th Street, New York City. 22 pp.

The booklets and other informational material—motion pictures and sound-slide films—listed in this pamphlet are made available as a part of the Public Information Program, the purpose of which is to place facts about industry and the industrial viewpoint before the American public. Most of the material is available free of charge.

Description of the contents of each pamphlet and visual aid indicates their usefulness in many fields of study as background and reference material. A topical index helps further in determining the suitability of materials for specific groups.

Silent and Sound Films for Use in Industrial Arts — George H. Mohr, Washington, Iowa — *Industrial Arts and Vocational Education*, 29:62, February, 1940

A "partial" list of films suitable for use in industrial education, with information as to cost of rental or sale and distributor. Sub-topics listed are: Wood area, related and industrial fields, electrical area, metal area and finishing area. No effort at evaluation.

Visual Aids Bulletin—New Jersey Visual Education Association—March 15, 1940

A mimeographed bulletin with excellent photographic reproduction. The article by Gerald T. Hankin on the World's Fair as an instrument of visual education is stimulating and inspirational. News notes and sources of materials comprise the balance of the bulletin.

Consumer Education: Monthly Newsletter. Institute for Consumer Education, Stephens College, Columbia, Missouri. 25c subscription. "At the Movies" monthly review of film helpful for consumer education.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(A) Discriminating Adults (Y) Youth (C) Children
Date Estimate was made is shown on each film.

Alias the Deacon (BobBurns, Auer) (Universal) Card-sharper run out of one town, disguises as deacon in next and by fair means and foul —mostly foul—saves hotel from avaricious old banker and aids in reuniting young lovers. Much elementary humor. For Burns fans. 5-28-40
(A) Depends on taste (Y) No Value (C) No

Angel from Texas (Jane Wyman, Ronald Reagan Rosemary Lane) First National) Fast moving little farce comedy. Two innocents from Texas are taken in by wise-cracking, debt-ridden producer, buy show, and by stupid acting transform ridiculous drama into successful comedy. Ludicrous but fairly entertaining. 5-14-40
(A) Perhaps (Y) & (C) **Amusing**

Assassin of Youth (Albert Dezel) Reporter in small town tracking down marijuana smugglers, saves young heiress from cousin who distributes drug. Some bawdy scenes and obvious sensationalism, but sincerity of mother, heroine, reporter, and bits of humor good. 4-30-40
(A) Depends on taste (Y) Unsavory (C) No

Biscuit Eater, The (Billy Lee, Richard Lane) (Para) Dog-trainer's sensitive little son and negro pal train ill-starred "runt" bird dog to compete with father's entry in Georgia hunting meet. Strong drama of dog's checkered career to tragic death. Human, humorous, pathetic, sometimes weird, tense and heartrending. 5-28-40
(A) & (Y) **Fine of kind** (C) Very emotional

Crooked Road, The (Lowe, Irene Harvey) (Republic) Mediocre crime yarn. Fiancee and lawyer friend of wealthy business man gradually unravel murder case, details of which audience knows, till evidence leads to him. Fairly credible story but incompetent acting. 6-4-40
(A) Mediocre (Y) Perhaps (C) No

Danger on Wheels (Arlen, Devine) (Universal) Valueless racing picture. Cocky daredevil driver does trick stunts and tests cars, wins races and proves worth of oil-burning car. Elementary humor offered by Devine and slight romantic interest. Thin story centering around obnoxious character. 6-4-40
(A) Mediocre (Y) Perhaps (C) No

Dark Command, The (Trevor, Wayne, Pidgeon) (Republic) Western adventure thriller of Kansas, 1860. Beaten in election by unlearned Texas cowboy, ambition-crazed school teacher becomes violent leader of outlaws by night. Fast action and elaborate settings divert attention from poor acting and bad ethics. 5-14-40
(A & (Y) Fair of kind (C) No

Doctor Takes a Wife, The (Young, Milland) (Columbia) Breezy, sophisticated comedy. Farce of phony marriage of career-woman and young medical professor continued for interests of both parties. Insane and inane complications result. Artificial plot and situations glorify artificial, super-casual personalities. 5-21-40
(A) Depends on taste (Y) Better not (C) No

Edison, the Man (Tracy, Johnson) (MGM) Splendid biographical interpretation by Tracy in brilliant role, revealing Wizard of Menlo Park as deeply human, fine personality as well as inventive genius. His early struggles culminate in invention of electric light. Notable in every detail. 5-28-40
(A) & (Y) **Excellent** (C) **Fine, if it interests**

Enemy Agent (Cromwell, Vinson) (Universal) Another espionage film. Young draftsman suffers for loss of valuable airplane plans, and attractive, seemingly unscrupulous lady steals evidence of his innocence and plots with criminals. Many obvious devices but some interesting turns to plot. 5-28-40
(A) Fair (Y) Probably good (C) Perhaps

Farmer's Daughter, The (Raye, Ruggles) (Para) Musical comedy director's woes in staging production starring disagreeable, temperamental actress. Of course she walks out and the farmer's comic, large-mouthed daughter walks in. Thin, trite plot contrives to be somewhat diverting. 5-14-40
(A) Hardly (Y) Harmless (C) Perhaps

First Film Concert (French) Interesting but disappointing attempt in new and promising field. Beauty of program music presented by fine artists marred by inferior sound reproduction, supposedly atmosphere-producing pantomime and dancing, tasteless photographic tricks, and poor continuity. 5-21-40
(A) (Y) Fair (C) Little interest

Forty Little Mothers (Cantor, Anderson) (MGM) Sentimentalized, glamourized, Cantorized Hollywood version of charming French film. Gentle humor and pathos replaced by overdrawn, sentimental "comedy." Lonely bachelor keeps foundling concealed in room. Harassed by students till secret is discovered and their sympathetic cooperation enlisted. 6-4-40
(A) Depends on taste (Y) (C) Prob. amusing

Ghost Comes Home, The (Morgan, Burke) (MGM) Able cast in thin story. Brow-beaten do-nothing husband, supposedly lost at sea, returns to family and ludicrous complications ensue, but he eventually dominates family and town. Some clever satirical scenes. Largely amusing for Morgan fans. 5-21-40
(A) Good of kind (Y) & (C) **Amusing**

Grandpa Goes to Town (Gleasons, Davenport) (Republic) Higgins Family series. They buy "ghost town" hotel, gold strike rumor draws trade, and resultant crazy complications are solved by Grandpa's scheming. Usual riotous mixture of gags, gangsters, movie crew, prize fighters—thoroughly implausible and ethics a bit feeble. 5-21-40
(A) Depds. on taste (Y) Probly. amus. (C) Perhps.

If I Had My Way (Gloria Jean, Crosby, Winninger) (Univ) After father's death, friends bring child to pretentious, selfish relatives and warm-hearted, penniless uncle. Bing succeeds with "gay 90's" club and all ends happily. Some "dated" vaudeville, but many pleasant amusing scenes. Thin plot but wholesome fun. 5-21-40
(A) **Diverting** (Y) & (C) **Entertaining**

In Old Missouri (Weaver Bros., Elviry) (Republic) Serious subject inanely treated for supposed comic effect. Sharecroppers approach harried landowner for assistance and are given land. Series of artificial, hokum situations result, but even the landowner lives happily ever after. 5-28-40
(A) Inane (Y) Valueless (C) No

Irene (Neagle, Milland, Young, Robson, Burke) (RKO) Gay, extravagant, lightsome Cinderella musical romance. Straightforward charming young Irish girl becomes glamorous model for exclusive establishment, masquerading as distinguished visitor from Ireland, and is courted by two friends. Fine cast. Much delightful comedy. 6-4-40
(A) & (Y) **Entertaining** (C) Probably good

It All Came True (Bogart, Sheridan, Lynn) (Warner) Humor predominates in gangster drama. First exasperated, then softened by attention of women in his boarding-house hide-out, gangster saves house from foreclosure, and finally gives himself up. Good characterizations and comedy scenes but some unethical situations. 5-14-40
(A) **Entertaining** (Y) Doubtful (C) No

Life of Giuseppi Verdi, The (Gigli) (Italian-English titles) Brief glimpses of Verdi's operatic triumphs and failures interwoven with story of his personal life and loves. Human and convincing characterization of composer set against interesting early 19th century background. Sound recording a bit thin. 6-4-40
(A) & (Y) **Fine of kind** (C) Too mature

Lights Out in Europe (Mayer-Burstyn) Vivid films taken in Britain, Poland, Danzig and France welded effectively together into dramatic, deeply moving war-documentary leading up to England's entrance into war. Dispassionate restrained dialogue accompanies tragically eloquent and sometimes gruesome scenes 5-28-40
(A) **Excellent** (Y) Mature (C) No

Lillian Russell (Faye, Ameche, Fonda) (Fox) Life and love story of famous, beautiful and gracious singer convincingly and sympathetically presented. Lavish production recreates with nostalgic charm era of affluence, famous names and places. Fine cast and competent acting. 6-4-40
(A) & (Y) **Thoroughly entertaining** (C) Perhaps

Man With Nine Lives, The (Karloff, Pryor) (Columbia) Pseudo-scientific horror film. Doctor revived after ten years frozen sleep recovers formula for the process by experimenting on people trapped in underground chambers. Dull in spots and thoroughly implausible. Interest poorly sustained. 5-21-40
(A) Hardly (Y) Valueless (C) No

Men Without Souls (John Litel, Barton MacLane) (Columbia) Prison melodrama featuring two prison breaks and much shooting. New chaplain attempts to improve conditions and help prisoners, in spite of jeers. Saves young boy prisoner, sentenced to death for tough prison-gang leader's crime. Acting satisfactory. 5-14-40
(A) Mediocre (Y) Hardly (C) No

My Son, My Son (Madeleine Carroll, Louis Hayward, Aherne) (United Artists) Howard Spring's best-seller ably screened. Hero, spoiled by doting father, becomes thorough cad, provides unsavoury complications, but heroic death on battlefield softens book's grim tragedy into Hollywood ending. Chiefly interesting as character study finely drawn. 6-11-40
(A) **Very good of kind** (Y) Unwholesome (C) No

Mysterious Mr. Reeder (Will Fyffe) (Monogram) Entertaining Scotland Yard detective yarn, English-made. Fyffe excellent as little old shrewd, likeable sleuth who tracks down counterfeiting band. Details of excellent, logically constructed plot unfold naturally. Interest and suspense well-sustained. 5-21-40
(A) & (Y) **Very good of kind** (C) Possibly

Olympia (German Release—English comment) Pageantry of Olympic games rather effectively photographed and accompanied with music. Complete and detailed shots of field events and races. Of real interest to athletes and sport fans, perhaps tedious to others. English commentary little more than identifies stars. 5-28-40
(A) & (Y) Good of kind (C) If it interests

Over the Moon (Oberon) (London—United Artists) Gay, sophisticated burlesque of English society. Provincial girl is left fortune, deserted by doctor fiance, goes berserk over spendings, is befriended by society scavengers and titled gigolos, but recovers fiance. Lavish technicolor. Diffuse, but witty and amusing. 5-28-40
(A) **Diverting** (Y) Sophisticated (C) No

Port of Shadows (French-English titles) Sombre, intense, pictorially beautiful film. Love of army-deserter and young girl, fleeing from lecherous and criminal guardian, ends in tragedy and murder. Ominous sense of doom throughout. Fine acting and excellent photography. 5-21-40
(A) **Fine of kind** (Y) & (C) No

Saturday's Children (Garfield, Shirley, Rains) (Warner Bros.) Real and moving story of struggle of young couple against poverty. Misfortune after misfortune pursues them. Film ends on note of hope but with no solution. Human and sympathetic characterizations. 6-4-40
(A) **Fine of kind** (Y) Too sombre (C) No

Till We Meet Again (Oberon, Brent, O'Brien, Fitzgerald) (Warner) Refilming of "One Way Pasage" handsomely, honestly, artistically done. Tender, poignant shipboard romance of two lovers, each differently doomed to die after brief interlude of happiness. No compromise with reality. Moves to sad and logical ending. Excellent cast. 5-14-40
(A) **Interesting** (Y) Mature (C) No

Twenty Mule Team (Beery, Carrillo, Rambeau) (MGM) Entertaining adventures in Death Valley. Typical Beery role of blundering, assertive, parasitic, goodhearted fugitive from justice, involved in illegal land claims with shady character who is wooing young girl. Credible, humorful story ending happily. 5-14-40
(A) & (Y) **Entertaining** (C) NO

21 Days Together (Leigh, Olivier, Banks) (Columbia) Sombre, tense, melodramatic story (British production, 1938) of prominent lawyer's wastrel brother who murders his fiancee's blackmailing ex-husband. Twenty-one happy days of marriage before he must confess to save innocent man. Happy ending. 6-11-40
(A) Good of kind (Y) Too mature (C) No

Typhoon (Lamour, Preston, Overman) (Paramount) Trumped-up, implausible story garnished by lavish technicolor filming, spectacular storm and Lamour's sarong and singing. Child shipwrecked on South Sea island ten years later befriends shipwrecked inveterate drunkard and amusing friend. For Lamour fans. 6-4-40
(A) **Depends on taste** (Y) Prob. good (C) No

Waterloo Bridge (Leigh, Taylor, Ouspenskaya) (MGM) Tragic and absorbing war love story. Ballet dancer believing fiancee killed in war is driven to prostitution. With his return she tries to forget past but, failing, kills herself. All scenes delicately handled. Finely acted and technically excellent. 6-11-40
(A) Depends on taste (Y) No (C) No

Women Without Names (Ellen Drew, Robert Paige) (Para) Morbid prison drama of innocent young couple, imprisoned for first husband's crime, exploited by political racketeer, and saved by the brave newspaperman. Harrowing scenes with cheap thrill devices topped off by sensational and rather absurd escape from prison 5-14-40
(A) Mediocre (Y) & (C) Decidedly unwholesome

Also for the Visual Field—

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(See advertisement on page 254)

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1425 Williams St., Denver, Colo.

Audio-Film Libraries (2)
661 Bloomfield Ave., Bloomfield, N. J.
(See advertisement on page 260)

Bailey Film Service (3, 4)
1651 Cosmo St., Hollywood. Cal.
(See advertisement on page 250)

Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 253)

College Film Center (3, 5)
59 E. Van Buren St., Chicago.

DeVry School Films (3, 4)
1111 Armitage Ave., Chicago
(See advertisement on page 263)

Dudley Visual Education Service (1)
736 S. Wabash Ave., Chicago
4th Fl., Coughlan Bldg.
Mankato, Minn.

Eastin 16 mm. Pictures (3)
707 Putnam Bldg., Davenport, Ia.
Burns Bldg., Colorado Springs, Colo.

Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (3)
330 W. 42nd St., New York City

Erpi Classroom Films, Inc. (2, 5)
35-11 35th Ave., Long Island City, N. Y.
(See advertisement on page 253)

Film Sets, Inc. (1)
52 Vanderbilt Ave., New York City
(See advertisement on page 259)

Films, Inc. (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
(See advertisement on page 221)

Garrison Films (3, 6)
1600 Broadway, New York City
(See advertisement on page 252)

General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Walter O. Gutlohn, Inc. (3)
35 W. 45th St., New York City
(See advertisement on page 262)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge, Mass.
(See advertisement on page 260)

Hoffberg Productions, Inc. (2, 5)
1600 Broadway, New York City

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 250)

International Film Bureau (3, 5)
59 E. Van Buren St., Chicago

Lewis Film Service (3)
105 E. 1st St., Wichita, Kan.
(See advertisement on page 252)

Non Theatrical Pictures Corp. (2)
165 W. 46th St., New York City
(See advertisement on page 261)

Nu-Art Films, Inc. (3)
145 W. 45th St., New York City

Pictorial Films (2)
1650 Broadway, New York City
(See advertisement on page 262)

Post Pictures Corp. (3)
723 Seventh Ave., New York City

United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Co., Inc. (5)
Rockefeller Center, New York City

Visual Education Service (3)
131 Clarendon St., Boston, Mass.

Vocational Guidance Films (2)
Old Colony Bldg., Des Moines, Ia.
(See advertisement on page 254)

Wholesome Films Service, Inc. (1, 6)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y.M.C.A. Motion Picture Bureau (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (3)
2839 N. Western Ave., Chicago
(See advertisement on page 225)

Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

DeVry Corporation (3, 6)
1111 Armitage St., Chicago
(See advertisement on page 251)

Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Hirsch & Kaye (3)
239 Grant Ave., San Francisco, Cal.

Holmes Projector Co. (3, 6)
1813 Orchard St., Chicago
(See advertisement on page 254)

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 250)

Jarrell-Ash Company
165 Newbury St., Boston, Mass.

RCA Manufacturing Co., Inc. (2)
Camden, N. J.
(See advertisement on page 222)

S. O. S. Cinema Supply Corp. (3, 6)
636 Eleventh Ave., New York City

United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (3)
Davenport, Iowa
(See advertisement on page 258)

Visual Education Service (3)
131 Clarendon St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 249)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Motion Picture Screen & Accessories Co., Inc.
351 W 52nd St., New York City

Society for Visual Education, Inc.
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Friends of the Western Mountains
Arcata, Calif. (2x2 "Kodachromes")

Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 250)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 224)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 263)

Society for Visual Education, Inc.,
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

Visual Education Service
131 Clarendon St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 250)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 224)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 257)

DeVry Corporation
1111 Armitage Ave., Chicago
(See advertisement on page 251)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films Ltd.
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Hirsch & Kaye
239 Grant Ave., San Francisco, Cal.

Jarrell-Ash Company
165 Newbury St., Boston, Mass.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on inside front cover)

Williams, Brown and Earl, Inc.
918 Chestnut St., Philadelphia, Pa.

ELECTRICAL TRANSCRIPTIONS

Radio Transcription Co. of America
Hollywood Blvd. at Cosmo,
Hollywood, Calif.

REFERENCE NUMBERS

(1) indicates firm supplies 16 mm. silent.
(2) indicates firm supplies 16 mm. sound-on-film.
(3) indicates firm supplies 16 mm. sound and silent.
(4) indicates firm supplies 35 mm. silent.
(5) indicates firm supplies 35 mm. sound.
(6) indicates firm supplies 35 mm. sound and silent.